



## **HELIX MOBILE PRODUCER AND HELIX MOBILE PRODUCER LIVE USER'S GUIDE**

Helix™ Mobile Producer 2.0 powered by Envivio™

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## INTRODUCTION

Welcome to the *Helix Mobile Producer and Helix Mobile Producer Live User's Guide* from RealNetworks®. This manual shows you everything you need to know about these two products, which enable you to convert audio and video into streaming media for wireless devices such as mobile telephones and personal digital assistants (PDAs).

Using Helix™ Mobile Producer or Helix Mobile Producer Live powered by Envivio™, anyone can create streaming media quite easily from a variety of sources. You can convert from audio or video files, record directly from audio/video (A/V) devices, or use these applications together with Helix Universal Server to broadcast and stream live content.

### What is Helix?

Helix from RealNetworks is a universal digital media delivery platform. With industry-leading performance, integrated content distribution, advertising, user authentication, Web services support, and native delivery of many types of media files (RealMedia™, Windows Media, QuickTime, MPEG-4, and 3GPP), Helix from RealNetworks is a robust digital media foundation that meets the needs of businesses and networking service providers.

### Helix Mobile Producer and Helix Mobile Producer Live

With Helix Mobile Producer or Helix Mobile Producer Live, you can format your video and audio content to reach the world of wireless devices. This innovative encoding software enables mobile operators and content providers to convert streaming media to a full spectrum of standards for mobile products. Helix Mobile Producer and Helix Mobile Producer Live are key components of RealNetworks' end-to-end solution (encoding, serving, and

playback) for mobile multimedia, supporting both on-demand and live encoding and making it possible to generate content with the bit rates, frame sizes, and other settings most suitable for mobile devices.

## **Why Use Helix Mobile Producer or Helix Mobile Producer Live?**

When it comes to 3GPP mobile encoding, Helix Mobile Producer and Helix Mobile Producer Live do it all. These products are ideal for either live or on-demand content and will convert most common types of video and audio to standards-compliant 3GPP formats. This section discusses the features and capabilities of this software in terms of two key areas: quality and productivity.

### **Quality**

Helix Mobile Producer and Helix Mobile Producer Live provide support for a range of encoding technologies that enable high-quality media delivery, using the features described in the following paragraphs.

#### **MPEG-4 SVP video**

Stream or download high-quality video to users' cell phones or PDAs, at bit rates from 10 to 384 kilobits per second (Kbps).

#### **H.263 Profile 0 video**

This is another standards-based codec you can use to deliver good-quality video at bit rates from 10 to 384 Kbps, but without the licensing capability of MPEG-4.

#### **Variable-bit-rate encoding**

This feature enables the video codec to vary the bit rate throughout a clip, depending on the type of content being encoded. With variable-bit-rate encoding, the more action there is in a scene, the more bits are used for that scene. This makes for a more consistent quality of video encoding for downloadable content, while keeping download times as short as possible.

#### **Double-pass video compression**

Double-pass encoding increases output quality by analyzing video data before encoding the input video.

### **AMR audio**

Using this feature, you can deliver high-caliber voice clips at bit rates ranging from 4,750 to 12,200 bps.

### **AAC-LC audio**

This feature enables you to deliver music and mixed-audio content at bit rates from 8 to 128 Kbps. AAC provides better-quality audio than does MP3 at the same bit rate.

### **Video scaling**

You can use imported video files to scale standard screen resolutions ranging from QCIF (88 x 72) to CIF (352 x 288).

### **Prefiltering**

By cropping or making adjustments in frame-rate conversion, inverse telecine, deinterlacing, noise filtering, brightness, contrast, and gamma settings, you can create even better-quality video.

## **Productivity**

Helix Mobile Producer and Helix Mobile Producer Live increase your productivity by providing support for a number of media formats and tools that make automated media encoding possible.

### **Input file support**

With DirectShow and QuickTime 6 installed, Helix Mobile Producer and Helix Mobile Producer Live can read a wide variety of file types, including AVI, MOV, DV, MPEG-1, MPEG-2 (with an additional DirectShow or QuickTime plug-in), MP3, MPEG-4, and WAV files.

### **XML preset files**

By using preset XML files, you can define all of the settings for a given file-to-file encoding job, making it easy both to edit the files and to reuse the same settings for batch processing.

### **Command-line interface**

A simple command-line interface enables you to create batch-processing scripts or to wrap your 3GPP encoding into your own customized, automated system.

## Additional Documentation Resources

In addition to this manual, you might want to consult the following RealNetworks books, the first three of which are available for downloading at the following Web address:

**<http://service.real.com/help/library/encoders.html>**

- *Introduction to Streaming Media with RealOne Player*

Start with this guide if you are new to streaming media or RealNetworks products. Written for the beginning user, this book explains how to put together a basic presentation using different production techniques.

- *RealNetworks Production Guide*

This guide is the main reference manual for streaming media production. It expands on most of the topics presented in this book. Refer to the production guide for instructions and tips on producing audio and video clips, as well as for complete information about using the Synchronized Multimedia Integration Language (SMIL).

- *RealOne Player Scripting Guide*

If you are a Web programmer, refer to this guide for instructions about using JavaScript or VBScript with RealOne™ Player from RealNetworks. Using these scripting languages, you can customize RealOne Player to turn it into your own Internet jukebox, for example.

- *Helix Universal Server Administration Guide*

The basic reference for the Helix Universal Server administrator, this guide explains how to set up, configure, and run Helix Universal Server to stream multimedia. You need this guide only if you are running Helix Universal Server yourself. You can download this manual from the following Web address:

**<http://service.real.com/help/library/servers.html>**

## Technical Support

For general information about RealNetworks Technical Support, visit the following Web page:

**<http://service.real.com>**

# CHAPTER 2

## STREAMING MEDIA BASICS

This chapter introduces you to streaming media and how you can use Helix Mobile Producer or Helix Mobile Producer Live to create streaming media. It gives you a brief look at how streaming works, the different types of media that you can create with Helix Mobile Producer or Helix Mobile Producer Live, and the various RealNetworks products that you use when streaming.

### What is Streaming Media?

Before the advent of streaming media, users had to wait for media files, or clips, to be downloaded from the Internet or from a network server before they could play the clips. With streaming media, users can see and hear these clips almost instantaneously.

A streaming clip consists of small packets of information that are sent over a network connection. The user receives these information packets in a “stream” and, using a player (such as RealOne Player from RealNetworks), experiences the media piece by piece.

The mechanics of the streaming process are virtually invisible to the user. In fact, the process is similar to viewing a film, with each data packet being analogous to a single frame in a filmstrip. When a film is run through a projector and displayed on a screen, the audience is not aware of each individual frame they are seeing; rather, they experience the film as one continuous flow. Similarly, when users receive and play streaming media clips on their computers, what they experience is a continuous stream rather than a succession of discrete data packets.

### How is Streaming Media Created?

Helix Mobile Producer and Helix Mobile Producer Live create streaming media data packets by a process called “encoding.” During encoding, the

source media is transformed into streaming media through the use of “codecs” (compression/decompression algorithms). The entire process is summed up in the following four steps:

1. Helix Mobile Producer receives the source media as a file; Helix Mobile Producer Live receives the source media as live audio or video.
2. Helix Mobile Producer and Helix Mobile Producer Live use a codec to compress the media source’s data into packets.
3. The data packets are streamed to the user over the Internet or an intranet.
4. At the user’s end, the same codecs are used to piece the media back together so that the user can play the clip.

## **Working with Audio and Video Clips**

Although for you the steps involved in encoding streaming audio are similar to those involved in encoding video, there are some basic differences in the way Helix Mobile Producer and Helix Mobile Producer Live process audio and video streams.

Encoding audio is much simpler than encoding video. A basic streaming audio clip is created by using an audio file or live audio source as the input. Helix Mobile Producer and Helix Mobile Producer Live use various audio codecs to convert your standard audio input into a format that can be streamed.

A more complex task for Helix Mobile Producer and Helix Mobile Producer Live is converting standard video input into streaming media. A video clip is created either by converting an existing video file or by capturing a live video source, such as from a video camera or a VCR, and sending it to your computer by way of a video capture card. Helix Mobile Producer and Helix Mobile Producer Live convert different attributes of the video—such as frame rate, type of motion, and size of the image—into a video clip by using a video codec. If the video also includes audio data, that must also be converted by the audio codecs.

## Targeting Audiences

Before Helix Mobile Producer or Helix Mobile Producer Live can compress the source data, it needs to know something about the intended audience for the resulting media clip. An audience is defined by the bit rate at which their computers can connect to the Internet or a given network. For example, a person using a 56-Kbps dial-up modem to connect to your media stream is a member of the 56K Modem audience.

### Single-bit-rate streaming



Because some data is lost during the compression process, picking the correct audience is key in preserving as much of your source data as possible.

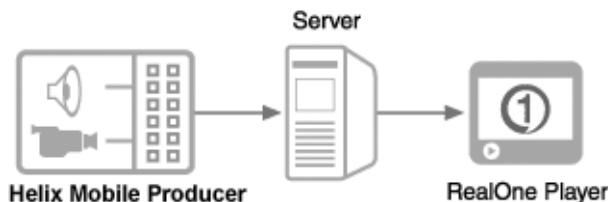
## Other RealNetworks Products

Helix Mobile Producer and Helix Mobile Producer Live are members of the RealNetworks family of software products. These components work in tandem with one another to create, stream, and play your media clips:

- Helix Mobile Producer and Helix Mobile Producer Live create streaming clips for mobile devices.
- Helix Universal Server streams the media clips to users.
- RealOne Player enables users to play the streamed media clips.

The following diagram illustrates how these RealNetworks products work together.

### RealNetworks Software Products



## **Helix Universal Server**

Just as a Web server delivers pages to Web browsers over the Internet, Helix Universal Server serves streaming media clips to your audience. It enables users to stream the media clips rather than download them. By streaming the content, a user can begin to watch the clip almost immediately and doesn't have to wait for the entire file to be downloaded.

There are two different ways to deliver your content: as an on-demand file or as a live broadcast. On-demand delivery entails encoding your media content before your audience needs it. With live broadcasting, on the other hand, the media is being encoded at the same time that your audience is playing it. For both types of delivery, you can use Helix Universal Server in conjunction with Helix Mobile Producer or Helix Mobile Producer Live.

## **Client Software**

A client, such as RealOne Player installed on a mobile device, plays the streamed media. Note that with Helix Universal Server, you can also deliver streaming content to computers running Windows Media Player or QuickTime as their client (player) software.

# CHAPTER 3

## SYSTEM REQUIREMENTS AND INSTALLATION

This chapter discusses the hardware and software requirements for Helix Mobile Producer and Helix Mobile Producer Live, and it explains how to install the products on a computer running Microsoft Windows. (Note that Windows 2000 and Windows XP are the only operating systems supported for use with Helix Mobile Producer.)

### System Requirements

The following table lists the hardware and software requirements and specifications for installing and running Helix Mobile Producer or Helix Mobile Producer Live on your computer.

**Helix Mobile Producer and Helix Mobile Producer Live  
System Requirements and Specifications**

Category	Item	Requirements or specifications
Minimum system requirements and support	Microsoft Windows operating system	Windows 2000 or Windows XP Pentium III equivalent or greater 128 MB of RAM (256 MB recommended) NTFS is required for large files that cannot be handled by a FAT32 file system DirectX 8.1 or later DirectShow MPEG-2 Decoder to import MPEG-2 files QuickTime 6.0 or later to import MOV and MP4 files (QuickTime 6.3 recommended)
	Graphics card	Color graphics card capable of 1024 x 768 resolution
	Networking	Ethernet card
Supported import formats	Video	AVI, MOV, MPEG-1, MPEG-2, MPEG-4, DV
	Audio	AIF, MP3, WAV

(Table Page 1 of 2)

Helix Mobile Producer and Helix Mobile Producer Live System Requirements and Specifications (continued)		
Category	Item	Requirements or specifications
Supported capture devices	Osprey 100	Video: S-Video and Composite Audio: None
	Osprey 200/210/220	Video: S-Video and Composite Audio: Analog RCA and XLR
	Osprey 500 DV/500 DV Pro	Video: S-Video and Composite, IEEE 1394/DV, and SDI Audio: AES/EBU
	Osprey 540	Video: S-Video and Composite, IEEE 1394/DV, and SDI Audio: Analog RCA and XLR, AES/EBU, and Embedded SDI Audio
	Techsmith Camtasia	Video: Screen capture only
	Pinnacle PCTV Rave	Video: S-Video and Composite Audio: RCA
Export	Philips ToUcam Pro	Video: Webcam Audio: mono, 16-bit, 8 / 11.025 / 22.05 / 44.1 kHz
	File format	3GPP, 3GPP2 MPEG-4 files, optionally prepared for RTP streaming AMR MP3 QCP (QCELP file format) RealMedia

(Table Page 2 of 2)

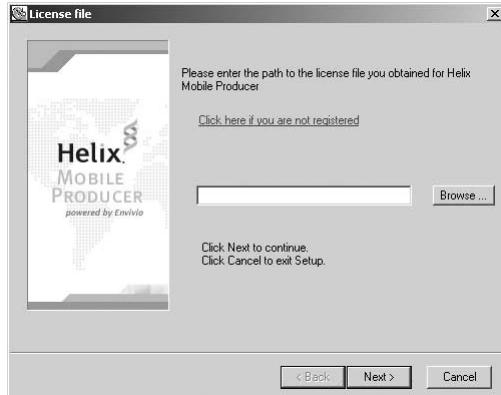
## Installing Helix Mobile Producer or Helix Mobile Producer Live

This section explains how to install Helix Mobile Producer or Helix Mobile Producer Live on your computer and how to register your copy of the product with RealNetworks.

**Note:** To install Helix Mobile Producer or Helix Mobile Producer Live, you must have at least a "Power User" access level.

► To install and register Helix Mobile Producer or Helix Mobile Producer Live:

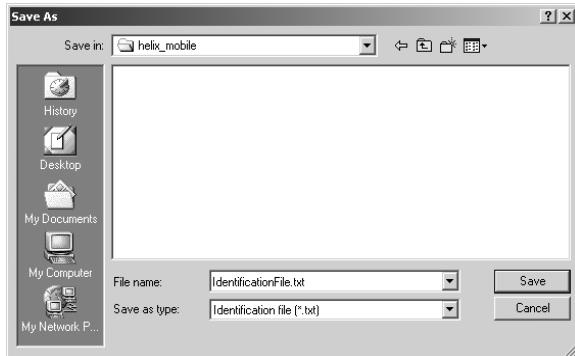
1. Double-click the icon for the installer file (helix-XXX.exe, where XXX is the version number), and then read and follow the online instructions displayed during the installation process.
2. Click the blue link to create a registration file.



3. Complete the registration form with your host name and the name of your organization, and then click **Next**.



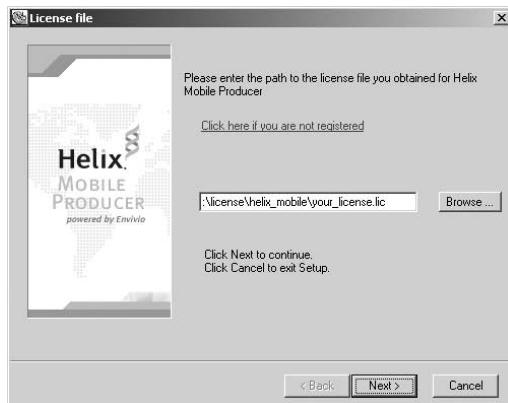
4. In the following dialog box, click **Save** to save your registration file.



5. E-mail the registration file to RealNetworks at **hmpregistration@real.com**.

Your registration will be processed promptly, and you will receive an e-mail reply containing an attached Zip file.

6. When you receive the Zip file from RealNetworks, uncompress it and then save the license file (with the file extension .lic) to a temporary folder.
7. Restart the installer, specify the path to the licensing file where indicated, and then click **Next**, as shown in the following illustration.



8. Follow the rest of the installation instructions.

## QUICK START

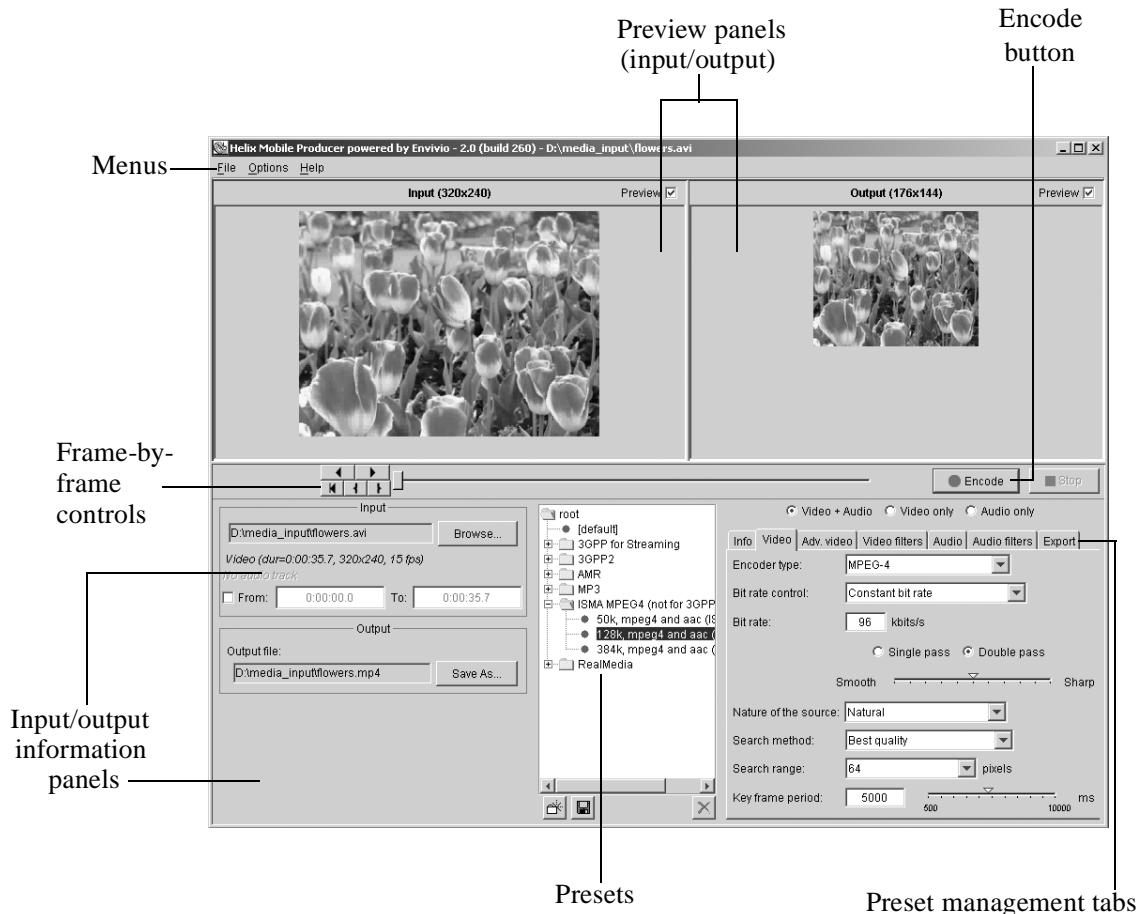
# CHAPTER 4

This chapter explains how to start Helix Mobile Producer and Helix Mobile Producer Live, and it introduces some key concepts that will help you set up Helix Mobile Producer to encode audio and video from offline files or use Helix Mobile Producer Live to encode audio and video from live media sources.

## Starting Helix Mobile Producer or Helix Mobile Producer Live

To start Helix Mobile Producer or Helix Mobile Producer Live, double-click the **Helix Mobile Producer** icon or click **Start>Programs>Helix>Helix Mobile Producer**.

### Helix Mobile Producer workspace

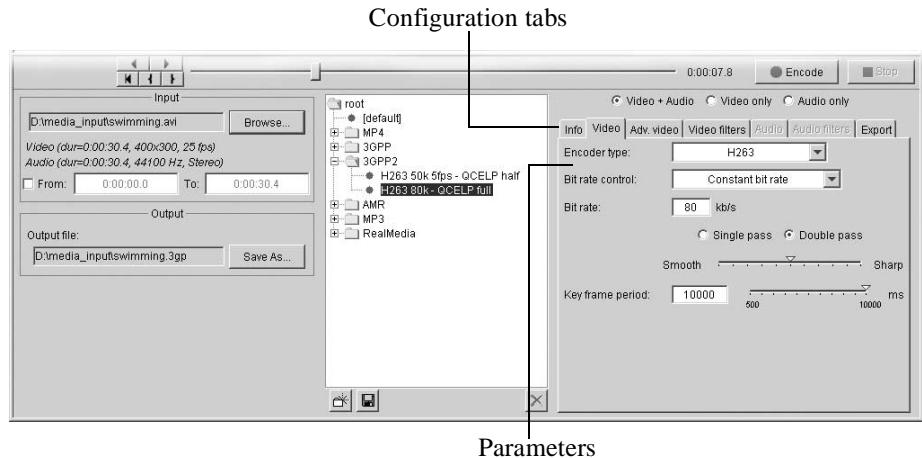


The Helix Mobile Producer workspace is composed of several panels, which are described in the following paragraphs.

- The upper window is divided into two preview panels:
  - The Input panel (on the left) displays a preview of the original video input.

- The Output panel (on the right) displays a preview of the encoded output.
- The horizontal bar in the middle of the workspace displays either the frame-by-frame controls or the encoding progression bar. It contains the Encode, Stop, and Play buttons.
- The lower window is organized into three panels:
  - The left panel summarizes the input and output directories.
  - The middle panel displays the available presets.
  - The right panel has tabs for configuring video and audio encoding parameters and filters, and for defining export settings.

#### Lower window of Helix Mobile Producer workspace



## Quick Concepts

This section describes a few key concepts that will help you understand how to use Helix Mobile Producer to your best advantage.

### Media Sources

A Helix Mobile Producer presentation can include one digital video source, one digital audio source, or both. Note that input media sources can be either existing files or media that's being “captured” live.

## Preset Encoding Parameters

Before encoding your media, you can select a set of encoding parameters that have been saved collectively as a *preset*. Presets are available for any encoding session on your computer.

## Encoding

Encoding compresses digital media so that it takes up less space and can be transmitted faster. The compression process identifies the essential components of the input media and discards the superfluous parts.

Be aware that the addition of data such as hint tracks and headers to audio or video streams during the encoding process results in the encoded files being somewhat larger than the sum of the encoded media bit rates multiplied by the duration of the file ((audio bit rate + video bit rate) x duration). This does not affect the bit rate or quality of the media, because this additional data remains on the server and does not get streamed to the client.

**Note:** The hint track is required by the streaming server to optimize the streaming experience. A 3GPP media file must have a hint track in order to be properly streamed from most streaming servers. The hint track is not required if the media file is to be downloaded and played locally and not streamed from a server. To avoid having Helix Mobile Producer add a hint track to such a file, clear the **Prepare for streaming** check box on the **Export** tab before encoding the audio or video clip.

## Getting Started

This section outlines the main steps involved in preparing to encode audio or video input: setting up sources for offline or live encoding, selecting encoding parameter presets, and setting output options.

## Basic Workflow

Perform the sequence of actions outlined in this section to encode media for file output or broadcast output by using Helix Mobile Producer.

- Set input parameters:
- Select an input media source: file (offline encoding) for Helix Mobile Producer or capture (live encoding) for Helix Mobile Producer Live.

- For file input with Helix Mobile Producer, select the file's path. (If your input is an AVI file, you would then choose how you want to open AVI files.)
- For captured input with Helix Mobile Producer Live (for example, camera or VTR), select audio and video input sources, and then set the duration.
- Select a preset and set parameters:
  - Select a preset, and then adjust the values if necessary.
  - Set the export parameters.
- Set output options:
  - Specify the destination for file output.
  - Specify the parameters for broadcast output.
- Encode the input media (file or live).
- View the output file or the live broadcast.

## Setting Up Source Files for Offline Encoding with Helix Mobile Producer

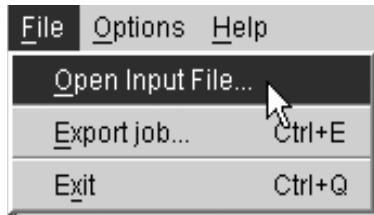
You need to specify a source file before you can start encoding offline input media with Helix Mobile Producer.

### Selecting a Source File

Use the following procedure to specify an input source file that you want to encode.

➤ To select a source file:

1. Click **File>Open Input File**.



2. Select an input source file.

**Note:** When you select a video source, the preview of the input video is displayed in the **Input** preview panel. If you select an audio source, a headphones icon is displayed.

### Choosing How to Import AVI Files

If you select an AVI source file, it is opened with a DirectShow filter by default. You can select a different AVI import library by using the following procedure.

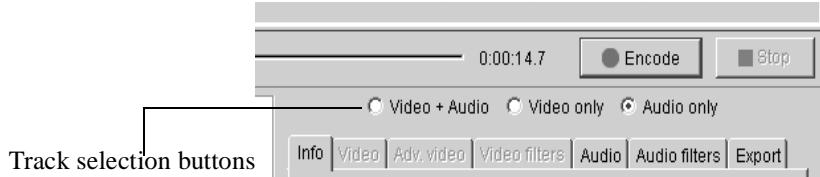
► **To select an alternate import library:**

1. Click **Options>Preferences**.
2. In the **Open AVI with** box, select an AVI import library, and then click **Close**.

### Selecting Tracks

If the input source contains both audio and video tracks, you can indicate the track you want to encode by selecting the corresponding option button, as shown in the following illustration.

#### Controls for selecting tracks



## Setting Up Capture Sources for Live Encoding with Helix Mobile Producer Live

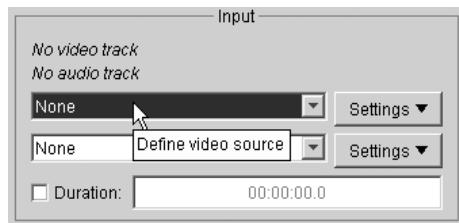
You need to specify live input sources before you can begin using Helix Mobile Producer Live to encode live media.

### Selecting a Media Source

The first thing you must do if you want to encode a live media stream is to decide what source you will use for your input media and then select that source in the Input panel in the Helix Mobile Producer Live workspace.

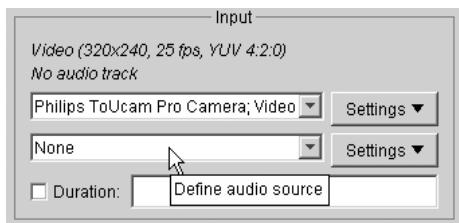
► **To set up capture sources:**

1. Select a video source from the list of available video capture devices.



**Note:** When you select a video source, a preview of the input video is displayed in the Preview panel. Note that no output preview is displayed for RealMedia encoding.

2. Select an audio source from the list of available audio capture devices.

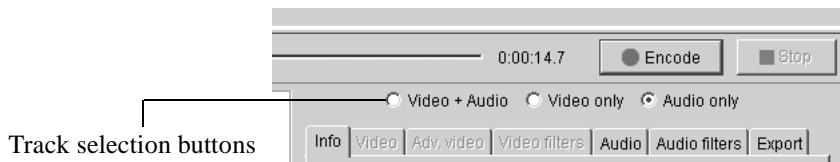


**Note:** For any given instance of live media that you want to encode and broadcast, you might need to select only a video capture source or only an audio capture source, and not both.

### Selecting Tracks

If the input source contains both audio and video tracks, you can indicate the track you want to encode by selecting the corresponding option button, as shown in the following illustration.

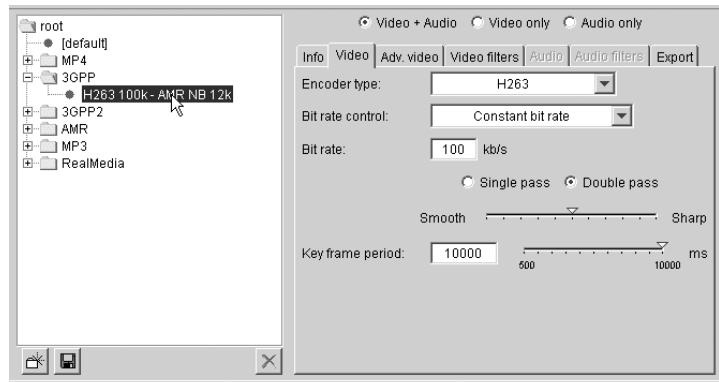
#### Controls for selecting tracks



## Selecting an Encoding Parameter Preset

Whenever you select a preset, Helix Mobile Producer and Helix Mobile Producer Live use parameters that have been preselected for optimized output from the input media.

### Preset folders and encoding parameter tabs



## Setting Output Options

Using Helix Mobile Producer or Helix Mobile Producer Live, you can encode input audio and video to be output as files. Helix Mobile Producer Live also provides you with the option of encoding this media to be output as live broadcasts.

### File Output

You can specify the path where you want to generate the output file by clicking the **Browse** button in the Output panel and then selecting the path to the output directory.

### Live Broadcast Output (Helix Mobile Producer Live only)

You can use a streaming media server as a destination for encoded output. When you use this method, the encoding and transmission of live media directly to the streaming server and then straight to your audience occur simultaneously. This is called live broadcasting.

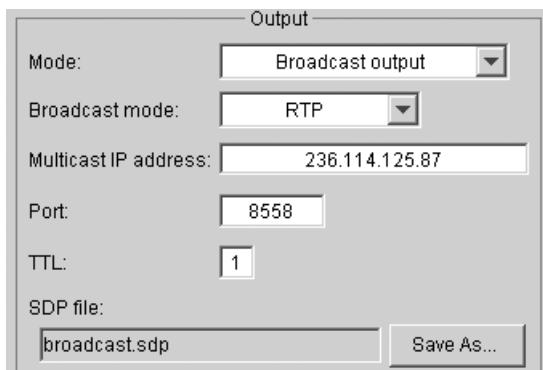
You can use either of two modes for live broadcasts:

- RTP broadcast mode
- Helix broadcast mode

### RTP Broadcast Mode

The following illustration shows the broadcast options that are available in RTP mode. These options are described in the table following the illustration.

#### The Output panel



The following table lists and describes the broadcast options you can select when using RTP broadcast mode.

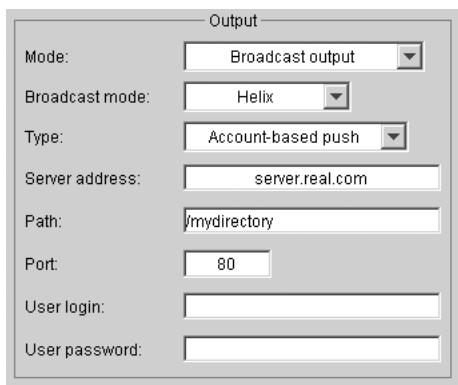
#### RTP Broadcast Options

Option	Description
Multicast IP address	A randomized IP address that is automatically created. Modify this address by entering the IP address for the streaming server.
Port	The destination port. Find the port number on the server that will be streaming the media to your audience, and then type that number in the Port box.
TTL	TTL stands for Time to Live. This is a value from 0 through 255 that defines the scope within which multicast data packets should be sent over a network using IP as its protocol. Each router decrements the TTL by 1. When the value for a given data packet reaches a predefined lower limit, the router throws the packet away. By default, TTL is set to 1.
SDP file	SDP stands for Session Description Protocol. The SDP file, also known as the announce file, enables viewers to connect to a live encoding session. This file contains information about the audio and video streams in the live broadcast (for example, the type and format of the media) and information that players need to receive the media (for example, address and port data). By default, an announce file is generated automatically each time a live encoding session starts.

### Helix Broadcast Mode

You can use a computer running Helix Universal Server as the destination server for your encoded output. On receiving your output media, Helix Universal Server will immediately broadcast the stream to your audience. The following illustration shows the broadcast options that are available in Helix broadcast mode. These options are described in the table following the illustration.

### The Output panel



The following table lists and describes the broadcast options you can select when using Helix broadcast mode.

#### Helix Broadcast Options

Option	Description
Type	One of the three Helix broadcast methods: — Account-based push broadcast — Password-only push broadcast — Multicast push broadcast
Server address	The IP address or name of the Helix Universal Server to be used for a broadcast (for example, server.real.com).
Path	The path for the directory on the Helix Universal Server where a broadcast resides and where the audience will access it (example: /mydirectory). This setting is optional.
Port	The port on the Helix Universal Server to which encoded output will be sent by Helix Mobile Producer. The default setting is 80.
User logon and password	The name used to authenticate the connection to the server, and the password needed to connect to the server.

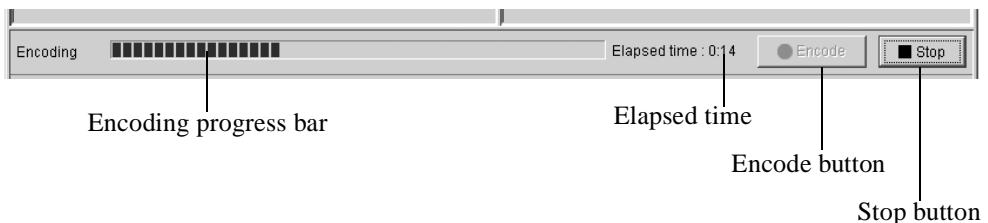
## Encoding Input Media

As soon as you have specified the source media and set up encoding preferences by selecting a preset and adjusting encoding parameters (as explained earlier in this chapter), you are ready to start encoding your media.

### Starting to Encode

To begin encoding, just click the **Encode** button below the Output panel on the Helix Mobile Producer workspace. When encoding begins, the progress bar indicates the encoding status and the elapsed time, as shown in the following illustration. Any time you want to stop the encoding process, simply click the **Stop** button to the right of the **Encode** button.

**The control buttons and progress indicators for encoding**



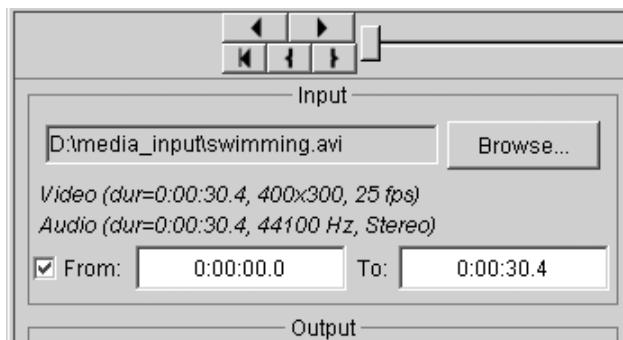
### Partial Encoding

By default, Helix Mobile Producer and Helix Mobile Producer Live encode the entirety of whatever input media they receive. There are, however, options you can use to encode only part of an input file or to encode live input (Helix Mobile Producer Live only) for only a specified amount of time.

#### Partially Encoding an Offline Media File

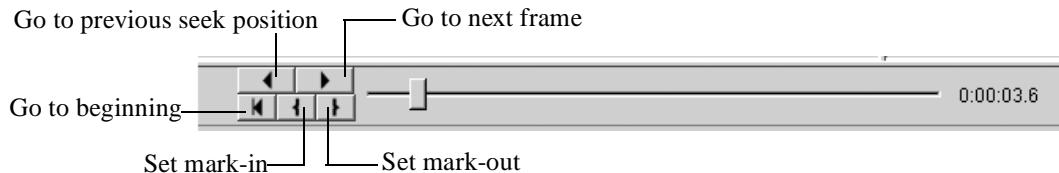
To encode only a part of an input file, select the **From** check box and then type the start and end points you want for the encoding, as shown in the following illustration. Note that these points are measured from the beginning of the input file, in tenths of a second.

### Controls and settings in the Input information panel



Another option is to use the **Set mark-in** and **Set mark-out** buttons to specify graphically the start point and end point for the encoding, respectively. See these and other buttons in the following illustration.

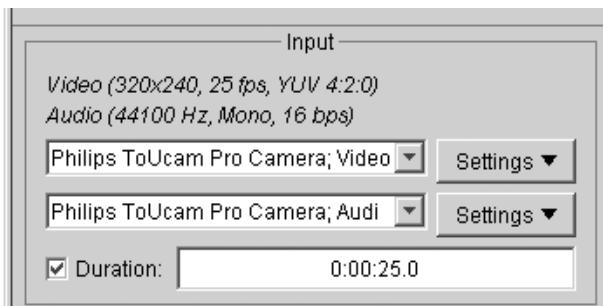
### Frame-by-frame controls



### Partially Encoding a Live Broadcast (Helix Mobile Producer Live only)

After you have set the encoding process in motion for live media, Helix Mobile Producer Live will, by default, continue encoding the live stream until either the **Stop** button is clicked or the specified duration period comes to an end. To set this latter option, select the **Duration** check box and then type whatever duration period you want, as shown in the following illustration.

### Setting a capture source in the Input information panel



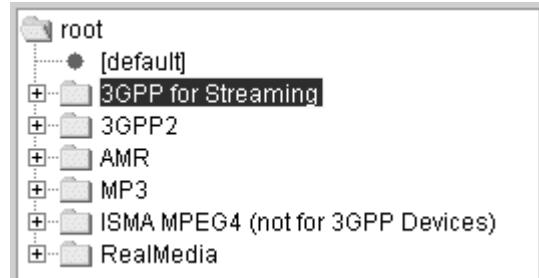
## SETTING ENCODING PARAMETERS

This chapter explains how to use groups of settings called *presets* to specify encoding parameters, filter options, and export options for video and audio input in Helix Mobile Producer and Helix Mobile Producer Live. It also provides detailed descriptions of all of these parameters and options.

### Working with Presets

You can use the many presets that come with Helix Mobile Producer and Helix Mobile Producer Live as encoding parameter templates. These presets are grouped in folders that make them easy to find and manage. The following illustration shows what the list of preset folders looks like on-screen.

**Preset folders in Helix Mobile Producer**



### Preset Folders and Presets

It's quite easy to create, change, save, and delete preset folders, as described in the following procedures.

► **To create a preset folder:**

1. Click the **New Folder** button.
2. Type the name of the new folder, and then click **OK**.

► **To create a new preset**

1. Modify an existing preset.
2. Click the **Save** button. 
3. In the dialog box that opens, select the **Create a new preset** option button.
4. Type a name for the new preset, and then click the **Save** button.

– or –

Select the new preset, and then drag it into the new preset folder.

► **To delete a preset:**

1. Select the preset you want to delete.
2. Click the **Delete** button. 
3. In the **Confirmation** dialog box, click the **Yes** button.

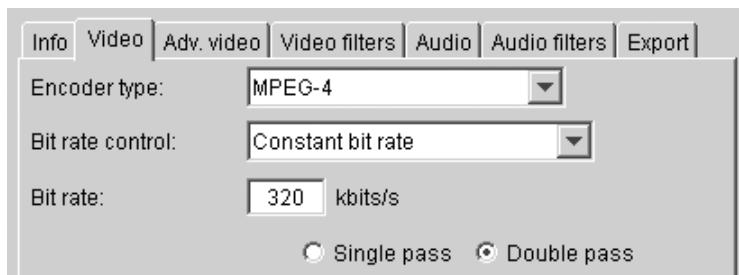
► **To delete a preset folder:**

1. Select the folder you want to delete.
2. Click the **Delete** button. 
3. In the **Confirmation** dialog box, click the **Yes** button.

## The Preset Panel

In Helix Mobile Producer and Helix Mobile Producer Live, you can create new presets, edit existing ones, and delete presets that you no longer need. The preset panel, located in the lower-right quarter of the workspace, contains tabs for configuring video and audio encoding parameters and filters, and for defining export settings and preset properties. When you select a tab, the options for that category are displayed, as shown in the following illustration.

**The preset panel in Helix Mobile Producer**



## Bit Rates in Presets

Bit rates are stated in kilobits per second (Kbps). There are several parameters that you must consider when creating a bit rate preset:

- You need to know the channel capacity supported by the connection.
- The maximum streaming bit rate is the highest bit rate that the *bit-rate smoother* allows for audio or video transmission by a streaming server. The maximum streaming bit rate must be less than the channel capacity.
- The combined media bit rate is the sum of the audio bit rate and the video bit rate. The video bit rate is the specified bit rate for a video stream.
- The audio bit rate is the specified bit rate for an audio stream.

## Preset Considerations

You can adjust the preset parameters and create specific presets that take your content and broadcast requirements into account.

Consider the following criteria when developing a preset:

- The type of content
- The size and length of the presentation
- The level of video quality you want
- The level of audio quality you want
- The available bit rate
- The amount of time required for encoding

### Type of Content

When developing an encoding preset, you must take into account the type of content to be encoded. Specifically, you need to know whether the content will be video (and if so, which type) or audio only.

#### Video

- Low-action video with sound (a lecture, for example)

For any delivery method using the MPEG-4 encoder, you might want to change the motion-estimation search setting from **Best quality** to **Fastest**. Note that this will likely diminish the quality of the video output but will also reduce the amount of encoding time.

For any delivery method, you might want to decrease the frame rate by using the frame-rate divide ratio to increase the quality of the video output (see see “Change frame rate” on page 38). When frames are removed from the video stream, the remaining frames become clearer, even at the same bit rate.

- High-action video with sound (a sports event, for example)

For any delivery method using the MPEG-4 encoder, you might want to change the motion-estimation search setting from **Fastest** to **Best quality**. This will increase the amount of encoding time but will also improve the quality of the video output.

For any delivery method using the MPEG-4 encoder, you might also want to increase the search range. This will increase the amount of encoding time but will also improve the quality of the video output.

- Streaming video

For streaming video using either the H.263 or MPEG-4 encoder, RealNetworks recommends selecting **Constant bit rate** in the **Bit rate control** box (on the **Video** tab) as an encoding parameter. For more information, see “Bit Rates in Presets” on page 27.

#### Audio Only

For streaming audio, RealNetworks recommends keeping the default parameters and setting only the bit rate.

#### Level of Video Quality

- Very high, with no artifacts

For any delivery method, select the denoising filter (see “Denoising” on page 40). This filter will remove *artifacts*, which are image distortions that some compression methods can introduce into video streams. Note that filtering too much can cause spatial blurring or temporal persistence.

For a presentation that will be streamed over a fast local network using the MPEG-4 encoder, you might want to use the **Quality control** option and increase the quality setting (see “Quality control (MPEG-4 encoder only)” on page 32). Be aware, however, that doing this will increase the file size.

For a high-action video that will be transmitted by any delivery method using the MPEG-4 encoder, you might want to change the motion-

estimation search setting from **Fastest** to **Best quality**. You can also increase the search range by entering a higher number in the **Search range** box. Both of these changes will increase the amount of encoding time but will also improve the quality of the video output.

For a low-action video that will be transmitted by any delivery method, you might want to increase the frame-rate divide ratio, especially for a very low target bit rate (see “Change frame rate” on page 38).

At the same bit rate, the quality of the video output is higher if you don’t use error resilience.

- Moderate, with minor artifacts

The installed presets should result in better than moderate-quality output without any adjustment.

- Low, with visible artifacts

Change the frame rate, use the denoising filter, or reduce the video size (see “Scale” on page 39). You can then save these settings as a new preset.

### Level of Audio Quality

- Better quality at the same bit rate (AAC audio encoder only)

If you reduce redundancies between the left and right channels by using the joint stereo option (see “Use joint stereo (AAC audio encoder only)” on page 42), you can keep the same bit rate and get better audio quality.

- The same quality at a lower bit rate (AAC audio encoder only)

If you apply redundancies efficiently between the left and right channels, you can lower the audio bit rate (variable bit rate, average bit rate, and maximum bit rate) and get the same quality of output. If you are streaming the audio content from a server, you can also lower the maximum streaming bit rate.

### Available Bit Rate

- Higher video quality, but using more of the available bit rate (MPEG-4 and H.263 encoders only)

Using the **Bit rate control** option (see “Bit rate control (MPEG-4 and H.263 encoders only)” on page 32), you can increase the target bit rate.

- Optimum video quality without constraints on the bit rate (MPEG-4 encoder only)

Using the **Quality control** setting (see “Bit rate control (MPEG-4 and H.263 encoders only)” on page 32), you can set the level of video quality without adversely affecting the bit rate.

- Faster recovery time for streaming video

You can set the **Key frame period** option to refresh the image more often. However, note that the more often the image is refreshed, the less of that bit rate will be available.

- Bit-rate reduction

Consider setting a lower bit rate or audience if you do any of the following:

- Increase the frame-rate divide ratio (see page 38).
- Increase the key-frame period (see page 36).
- Reduce the video size (see “Scale” on page 39).
- Use the inverse telecine filter (see page 39), the deinterlace filter (see page 39), and the denoising filter (see page 40) correctly.
- Use joint stereo for audio encoding (see page 42).

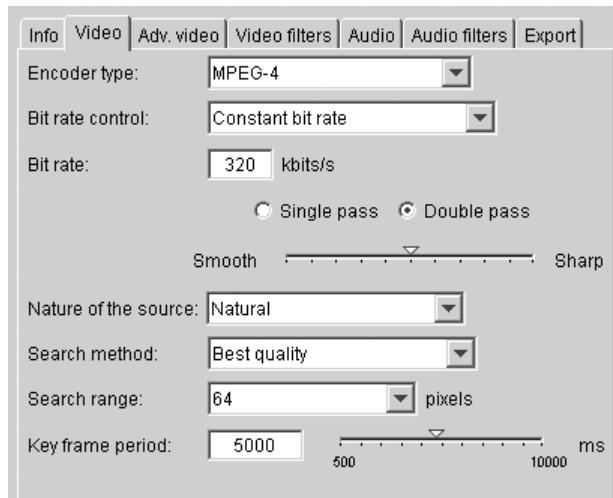
### Time Required for Encoding

Factors that affect encoding time include the length of the presentation and the encoding parameters. For example, when you use the MPEG-4 encoder, the motion-estimation method used (the best quality takes the most time) and the search range setting (the higher the value, the more time that's required) also impact encoding time.

## Setting Video Parameters and Filters

Among the seven tabs on the preset panel in the Helix Mobile Producer and Helix Mobile Producer Live workspace are three that you can use to set standard and advanced video encoding parameters and to select video filters. The following illustration shows the Video tab on the preset panel.

### The Video tab



### Standard Video Encoding Parameters

This section explains how to use the various encoding options on the Video tab to set the basic parameters for encoding video input. For information about additional settings you can specify before you encode your video content, see “Advanced Video Encoding Parameters” on page 36.

#### Encoder type

The following table lists and describes the three video encoding formats that Helix Mobile Producer and Helix Mobile Producer Live support.

**Video Encoding Formats**

Format	Description
MPEG-4	ISO/IEC video codec
H.263	International Telecommunications Union video codec
RealVideo	RealNetworks video codec

## Bit rate control (MPEG-4 and H.263 encoders only)

### Constant bit rate

Use this option if your content is going to be streamed over a limited-bit-rate channel such as a network. If you select this parameter, the output stream is delivered at the single, constant bit rate (CBR) that you've specified. Note that selecting this setting might lower the quality of the video output. For MPEG-4 encoding, some video frames might be omitted to ensure that the output video stream conforms to the CBR that you selected.

Higher bit rate values reduce coding artifacts, but they use more of the available bit rate.

### Variable bit rate

Use this option to set the variable bit rate (VBR), or average bit rate, for encoding the video. This bit rate is expressed in kilobits per second (Kbps). By default, the maximum bit rate is twice the average bit rate.

If you clear the **Limit maximum bit rate** check box, the bit rate will not be limited and no frames will be dropped from the video stream.

### Quality control (MPEG-4 encoder only)

Use this option if you are more concerned about preserving the quality of the video image than you are about the bit rate. You select a percentage to specify the degree of output quality that you want.

Select a percentage between 0 and 100, with 0 being the lowest degree of quality and 100 being the highest. The default value is 50, which produces medium-quality video output. Keep in mind that the higher the percentage you select, the bigger the output file. At 100 percent, there is almost no data compression.

### The leaky bucket algorithm

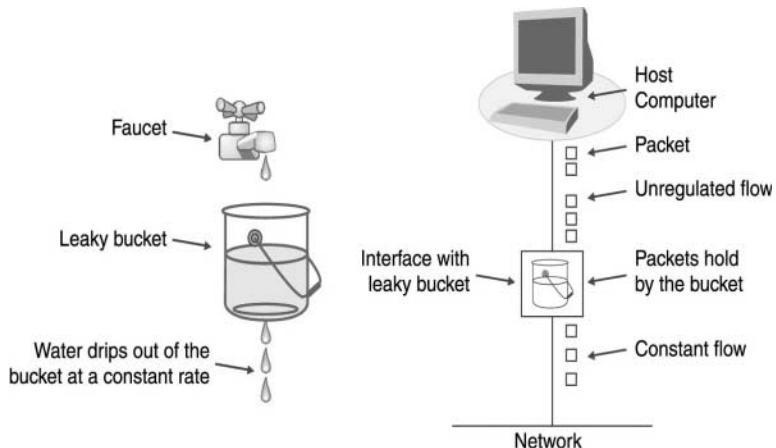
Both CBR and VBR are consistent with the "leaky bucket" concept.

Leaky bucket is a flow-control mechanism designed to reduce the effect of the inevitable variability in input data streams as they are "injected" into communication networks. The leaky bucket algorithm performs the following functions:

- It controls what the encoder can inject into the network.

- It prevents the data "bucket" from overflowing by automatically regulating the bit rates in the event that the encoder generates too much data or very complex data.
- It prevents "burstiness" in the input stream, ensuring a smooth, even data flow.

### The leaky bucket algorithm



The video buffer is the normative MPEG-4 video buffering verifier (VBV). The VBV is the instantaneous bit-rate smoother, or transmission buffer, that ensures that the instantaneous bit rate never exceeds the target bit rate behind the video buffer. You can also use it as a reception buffer.

#### Bit rate (MPEG-4 and H.263 encoders only)

Use this option to set the standard bit rate for encoding the video stream, in kilobits per second (Kbps). Note that to set a constant bit rate or a variable (average) bit rate for the clip, you use the **Bit rate control** option, as described earlier in this section.

#### Number of Encoding Passes (Helix Mobile Producer only)

For offline encoding only, you can select either the **Single pass** or **Double pass** option button. Double-pass encoding is for offline encoding with Helix Mobile Producer; it uses information from the first pass to reallocate the bits during the second pass. This enables you to encode video input at a very high level of quality when you have enough time to do that (keep in mind that double-pass encoding takes twice as long as single-pass encoding).

**Note:** This setting is ignored for live encoding.

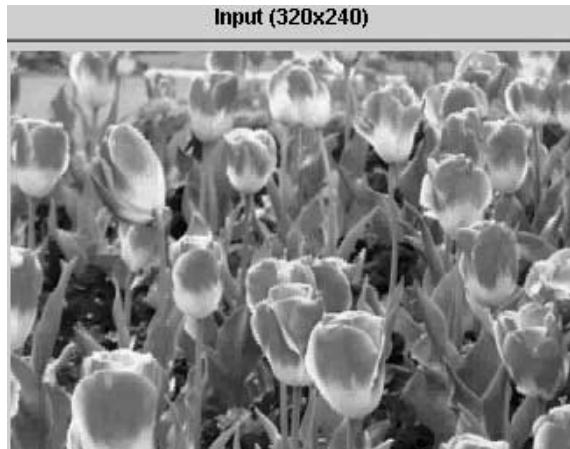
#### Smooth and Sharp (MPEG-4 and H.263 encoders only)

You can adjust the image quality of video output by using the **Smooth/Sharp** adjustment slider. If you use the **Sharp** setting, there will be fewer video frames but higher-quality output.

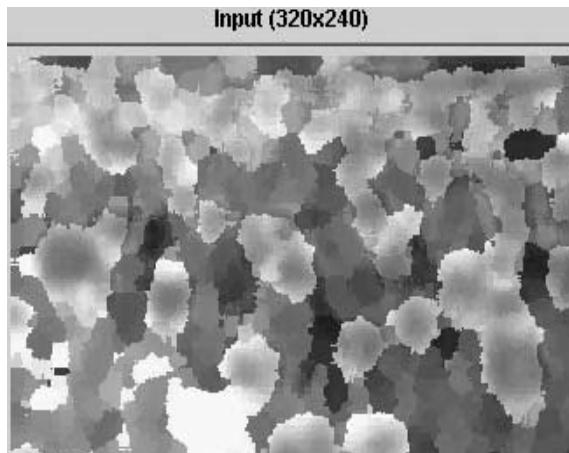
#### Nature of the source (MPEG-4 encoder only)

For this parameter, select **Natural** for filmed images, or select **Synthetic** for animated images.

##### Example of a natural source



### Example of a synthetic source



### Search method (for MPEG-4 motion estimation only)

Motion estimation is the process that Helix Mobile Producer uses to encode a block of video data as a translation of a previously decoded image. The better the motion-vector estimation, the lower the bit rate. This operation is time-consuming and is essentially a trade-off between the amount of time you're willing to wait for the search and the degree of improvement you want in the motion vector. You can select either of two settings to estimate the motion, as described in the following paragraphs.

Using the **Best quality** setting substantially increases the amount of encoding time but produces the highest-quality output. Use this setting for video sources that have a lot of motion if you have the time to encode the input at a high level of quality.

Conversely, using the **Fastest** setting reduces the amount of encoding time but produces more motion artifacts.

### Search range (for MPEG-4 motion estimation only)

The search range affects all motion estimation calculations. If an object, such as a baseball, is moving too quickly, the motion estimator loses track of it. You use the search range to set a limit (in pixels per frame) on the maximum speed of moving objects.

The default value is 32 pixels per frame; other values you can select are 16, 64, and 128. As the value increases, the quality of the output video improves but the encoding process takes longer.

### Key frame period

Use this parameter to specify how often you want key frames to be inserted into a given video stream.

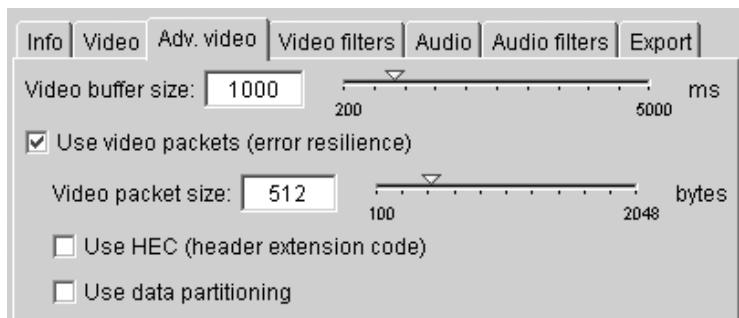
Key frames, which are often called *I-frames* in MPEG-4 literature, are entire frames of video that are inserted into the stream periodically to synchronize the decoder and enable it to recover from errors. The **Key frame period** parameter specifies the amount of time (in milliseconds) between key frames in a video stream. For instance, setting the period as 50 milliseconds refreshes the image at least every 50 milliseconds.

Refreshing the image more often (by setting a shorter key-frame period) reduces the amount of recovery time for streaming video; however, this requires a much higher bit rate because more frames of video are included in the stream. Note that setting shorter intervals between key frames will result in more robust streaming performance in the event of network congestion. Using a shorter key-frame period also provides many more random access points (RAPs) to speed up the random access in a video stream.

## Advanced Video Encoding Parameters

In addition to the standard set of video encoding parameters provided in Helix Mobile Producer and Helix Mobile Producer Live, there are three options you can use to set parameters for more advanced encoding tasks. You will find these additional parameters displayed on the **Adv. video** tab, which is shown in the following illustration.

### The Adv. video tab



### Video buffer size (MPEG-4 and H.263 encoders only)

You can select a value from 200 through 5000 milliseconds. Increasing this value increases the amount of time required for decoding. For background

information, see the explanation of the leaky bucket algorithm (on page 32) and the accompanying illustration.

#### Use video packets (error resilience)

Error resilience works by adding redundant information to encoded MPEG-4 video packets. If the video output is to be streamed over a network that might be unreliable, it's a good idea to select this parameter, thus enabling the decoder to better recover from errors. Note, however, that error resilience does increase the number of bits in the video stream. Also, using this option without adjusting the bit rate accordingly can degrade the video quality.

If you have selected **Use video packets (error resilience)** and specified the associated packet size (from 100 through 2,048 bytes), the video stream will be divided into discrete packets of  $n$  bytes each, with  $n$  being the number of bytes that you have specified.

The **Use HEC** (Header Extension Code) option repeats the decoding parameters that you have selected.

For each video frame, important information that describes the video frame is repeated in the video packet. By checking this header information in the video packets against the information received at the beginning of the video frame, the decoder detects whether the video frame header has been received correctly. If the frame has become corrupted, the decoder can still decode the rest of the data in that frame by using the repeated header information.

The **Use data partitioning** option reorders the data in a video packet, placing sensitive data at the beginning of the packet. If you have selected this parameter, shape and motion data is separated from texture data by a marker, making it possible for at least one of these types of data to be recovered even if the other one is lost.

#### Maximum startup latency (RealVideo encoder only)

You use this option to specify the maximum amount of time that a video clip will “prebuffer” before playback begins. The prebuffering time is used by the video codec to store data bits that will be needed during high-action scenes in the clip. The larger the value for maximum startup latency, the longer the user must wait before the clip starts playing, but the better the quality of the video.

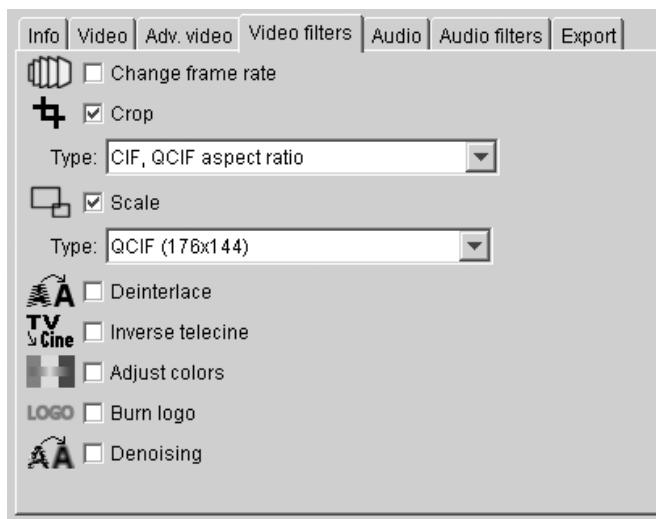
### Use loss protection

If you select this option for an encoded video clip, error-correction information is added to the files encoded with the RealVideo encoder. This information protects the clip against data packet loss while it is being streamed (that is, the player can reconstruct any packets that would otherwise have been lost).

## Video Filters

This section describes the various video filters included in Helix Mobile Producer and Helix Mobile Producer Live. You can use these filters (shown in the following illustration) to adjust and customize your streaming video content in a number of different ways before you begin encoding it.

### The Video filters tab



#### Change frame rate

Select this option to change the frame rate (the number of frames per second, or fps) in the original video source and specify the ratio for dividing frames. Note that reducing the frame rate decreases the bandwidth used by the encoder and might affect the minimum bit rate.

When changing the frame rate, you can specify a frame-rate divide ratio (either 2:1, 3:1, 4:1, or 5:1) or a target frame rate (from 1 through 30 fps). If you do change the rate, we recommend using 2:1, which is the default divide ratio. For

example, if your original video source has a frame rate of 30 fps and you use the 2:1 divide ratio, the frame rate in the output will be 15 fps.

Be aware that reducing the frame rate diminishes the quality of the motion in the video stream and that it's not necessary to do this for most video sources.

### Crop

You can crop out an unwanted portion of a video stream by selecting a predefined size (for example, CIF or 16/9) or by specifying the top and left offsets and the height and width of the video output. With Helix Mobile Producer, cropping occurs before scaling.

### Scale

You can resize your video input either by selecting a predefined size (for example, 50% or CIF) or by specifying the height and width of the video output (in pixels).

### Deinterlace

The deinterlace filter smooths temporal changes, removes video-interlacing artifacts, and makes interlaced images progressive. Use this filter for video input that is interlaced. Keep in mind, however, that if the original video source was *not* interlaced and you use the deinterlace filter anyway, the quality of the output will be very poor.

**Note:** A video is interlaced if you can see a "combing" effect in the preview panel. Essentially, an interlaced frame consists of two images captured at different times and combined in one frame in such a way that the two instants merge into a single image.

### Inverse telecine

Telecined sequences have extra frames so that filmed content can be shown on television screens. The inverse telecine filter restores the stream to its original state, or frame rate, by performing the exact inverse operation. That is, the filter converts telecined content from 29.97 fps (NTSC, the standard television protocol) back to 24 fps (the standard frame rate for film).

If you select **Upper** in the **Field order** box, the first frame in the first line will be read first.

**Note:** Only film that has been telecined from 24 fps to 30 fps can be converted back to 24 fps. If the original content was not telecined, the quality of the output will be poor.

### Adjust colors

**Brightness, contrast.** You can adjust the brightness and contrast of a video stream by dragging the sliders back and forth or by entering numeric values in the corresponding text boxes.

**Gamma correction.** You can adjust the midtones and color balance of a video stream by moving the sliders for the red, green, and blue curves individually (the default method). Alternatively, you can select the **Link** check box to link the three sliders so that they move together, and then make whatever gamma adjustments you want.

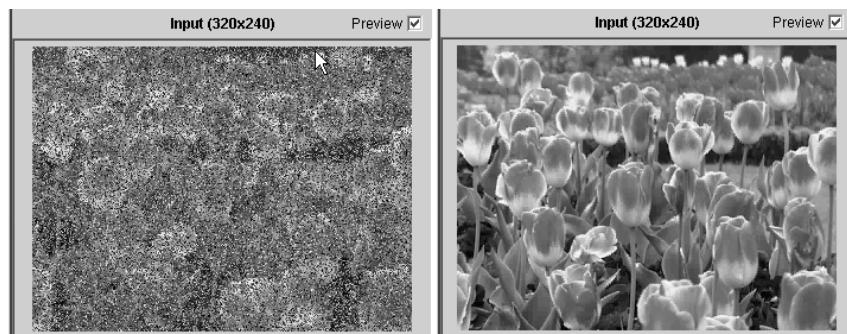
### Burn logo

Use this option to burn a logo from a BMP, GIF, PNG, or JPEG source file directly onto an encoded video frame. To do this, click **Browse** to select a source file, and then specify the position of the logo by moving the **Left** and **Top** sliders. If the file includes transparent attributes (PNG or GIF files only), select the **Use transparency** check box.

### Denoising

The term *noise* is used to describe extraneous or unwanted visual information in a video frame. An example of noise is the visual broadcast interference you sometimes see in analog television images. The following illustration provides an exaggerated example of a noisy video frame and the same video frame without any noise.

#### Examples of video images with noise and without noise



The denoising filter uses a complex algorithm to extract unwanted noise from video frames so that only the original images are encoded. Use this filter only for noisy source content or for low-bit-rate video input.

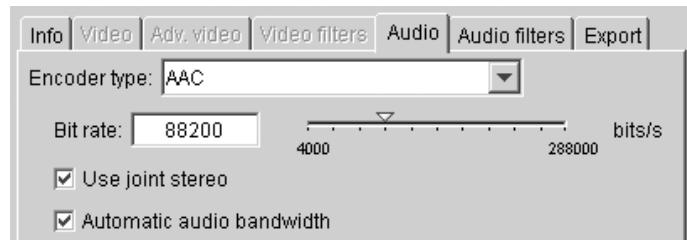
## Setting Audio Parameters and Filters

The default audio encoding parameters and filters in Helix Mobile Producer and Helix Mobile Producer Live have been set carefully to provide the best overall quality of audio output for the most common streaming audio scenarios. We recommend changing these presets *only* if you have advanced knowledge of audio encoding.

### Audio Encoding Parameters

This section explains how to use the various encoding options on the **Audio** tab to set the basic parameters for encoding audio input.

#### The Audio tab



#### Encoder type

The following table lists and describes the six audio encoding formats supported by Helix Mobile Producer and Helix Mobile Producer Live.

#### Audio Encoding Formats

Format	Description
AAC	Advanced Audio Coding
AMR narrowband	Adaptive multirate speech codec
AMR wideband	Adaptive multirate speech codec
QCELP	QualComm Code Excited Linear Predictive Coding speech codec

(Table Page 1 of 2)

### Audio Encoding Formats (continued)

Format	Description
RealAudio	RealNetworks audio file format
MP3	MPEG-3 audio file format

(Table Page 2 of 2)

#### Bit rate

Use this option to specify the bit-rate value for an audio stream in bits per second (bps). Different bit-rate ranges are available for different audio encoders. Note that this option is not available for the RealAudio encoder.

#### Mode

Use this option to select either **Voice** or **Music** if you have selected the RealAudio encoder.

#### Use joint stereo (AAC audio encoder only)

Joint stereo coding removes redundancies between the left and right audio channels of stereo sources. Select this option to encode channel redundancies and differences separately. Using this setting can reduce the bit rate by as much as half, but it also might introduce some artifacts. Clear the **Use joint stereo** check box if you want the redundant portions to be encoded twice.

#### Automatic audio bandwidth (AAC audio encoder only)

Select this option if you want Helix Mobile Producer to set an automatic bit rate for the spectral bandwidth of your audio content. The spectral bandwidth is the maximum audio frequency to be encoded. Reducing this bandwidth removes some of the higher (treble) frequencies but improves the encoding of the lower frequencies, often resulting in better overall audio quality.

#### Audio bandwidth value (AAC audio encoder only)

If you are not using the **Automatic audio bandwidth** option, specify in the **Audio bandwidth value** box the maximum audio frequency for your audio stream. After you set this limit, all frequencies higher than the specified maximum will be filtered out.

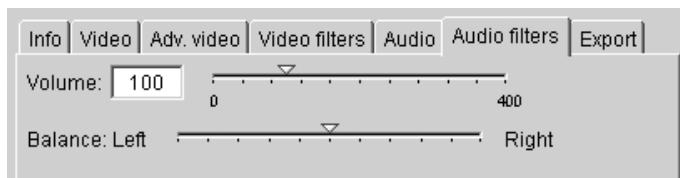
### DTX (AMR audio encoders only)

If you select this option, the AMR codecs can use discontinuous transmission so that periods of silence in an audio track will not be encoded. This results in a reduced bit rate for the audio output.

## Audio Filters

The preset panel also contains a tab on which you can set the volume level and the balance (left/right) for your audio streams, as shown in the following illustration.

### The Audio filters tab



#### Volume

Use the slider to set the volume level for an audio stream. The value is a percentage from 0 through 400, where 100 represents the current volume level.

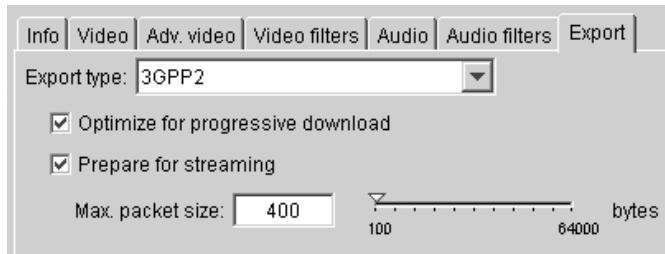
#### Balance

Use the slider to control the balance between the left and right audio channels.

## Setting Export Parameters

This section explains how to use the **Export** tab on the preset panel to specify settings for exporting encoded video and audio files. These export options are shown in the following illustration.

### The Export tab



## Export Parameters

The following subsections describe the available export options and provide detailed instructions on how to use them, as well as providing ancillary information that will help you prepare your video and audio clips for exporting.

### Export type

You can export encoded files in any format listed in the following table.

**File Formats Supported for Exporting**

Format	Description
MPEG-4	MPEG-4 media file format
3GPP	European third-generation partnership project file format
3GPP2	North American and Asian third-generation partnership project file format
AMR	Adaptive multirate speech codec
QCP	Speech codec
MP3	MPEG-1 audio layer 3 file format
RealMedia	RealNetworks media file format

For more information about file format compatibility, see [Appendix C](#).

### SureStream Audiences for RealMedia Clips

Before you encode a RealMedia clip, you can choose the audience or audiences for which you want to encode the clip. For each audience, a separate stream is encoded based on the type or speed of Internet or intranet connection that the members of that audience have.

When you choose to encode a RealMedia clip for a particular audience, you are telling Helix Mobile Producer or Helix Mobile Producer Live to create a stream for that audience. Note that although you can choose more than one audience for an encoding job, the amount of encoding time required and the size of the encoded output will increase with every audience stream that is added. For that reason, generally it is recommended that you select no more than two or three audiences that you know you need for a given clip.

Use the following procedures to add and remove SureStream audiences for encoded RealMedia clips, respectively.

► **To add audiences to your encoding job:**

1. Click the **Export** tab.
2. Select the check boxes for the audiences that you want to include.

► **To remove audiences from your encoding job:**

1. Click the **Export** tab.
2. Clear the check boxes for the audiences that you want to remove.

#### Optimize for progressive download (MPEG-4 and H.263 encoders only)

By default, MPEG-4 files are generated with the metadata following the raw media data, which results in efficient writing of the MPEG-4 files. However, this means that a player must completely download an MPEG-4 file before playing it, as the player cannot begin playback until it has received the metadata.

If you have selected the option, the MPEG-4 file is reordered at the end of the encoding process so that the metadata appears at the *beginning* of the file. This enables a player to download and play the content at the same time, rather than having to wait for the entire file to be downloaded before playing it.

#### Prepare for streaming (MPEG-4 and H.263 encoders only)

If you plan to stream video or audio content from a streaming server, you can use the **Prepare for streaming** option to include "hint tracks" that tell the server how to send the streams and what to set as the maximum bit rate for the presentation.

Be aware that the addition of data such as hint tracks and headers to audio or video streams during the encoding process results in the encoded files being somewhat larger than the sum of the encoded media bit rates multiplied by the duration of the file ((audio bit rate + video bit rate) x duration). This does

not affect the bit rate or quality of the media, because this additional data remains on the server and does not get streamed to the client.

**Note:** The hint track is required by the streaming server to optimize the streaming experience. A 3GPP media file must have a hint track in order to be properly streamed from most streaming servers. The hint track is not required if the media file is to be downloaded and played locally and not streamed from a server. To avoid having Helix Mobile Producer add a hint track to such a file, clear the **Prepare for streaming** check box on the **Export** tab before encoding the audio or video clip.

#### Max. packet size (MPEG-4 and H.263 encoders only)

The maximum packet size should be less than the maximum transmission unit (MTU) of the network over which the content will be streamed. Packet header "overhead" should also be taken into account in this calculation. By default, the maximum packet size is configured to be appropriate for general Internet usage, for which the MTU of 1,500 bytes takes into account UDP and IP packet headers. For other types of target networks, such as ATM or wireless networks, the maximum packet size should be adjusted to reflect the corresponding larger or smaller MTU.

A maximum packet size that is too small will add unnecessarily high overhead, as the packet headers will take a larger proportion of the bit rate relative to the packet payloads.

A maximum packet size that is too large will reduce the error resiliency of the stream because the packets will be fragmented on the network, meaning that the loss of one packet fragment will cause the entire packet to be discarded.

#### Calculating Maximum Packet Size

Use the following procedure to determine the maximum packet size that you can use for a presentation that will be streamed over a network.

► **To define the output packet size:**

1. Identify the MTU for your network.
2. Identify the packet structure used on your network.
3. Subtract the header size from the MTU to get the number of bytes available for the RTP packet, as shown in the following text and tables.

#### RTP streaming over UDP over Ethernet

The MTU is 1,500, and the packet structure is as follows:

20-byte IP header	8-byte UDP header	12-byte RTP header	N-byte RTP payload
----------------------	----------------------	-----------------------	-----------------------

Use the following equation to determine the value to set for maximum packet size over UDP packet size:

$$1,500 - 20 - 8 = 1,472$$

### RTP streaming over RTSP interleave over Ethernet

The MTU is 1,500, and the packet structure is as follows:

20-byte IP header	28-byte TCP header	4-byte RTSP	12-byte RTP header	N-byte RTP payload
----------------------	-----------------------	----------------	-----------------------	-----------------------

Use the following equation to determine the value to set for maximum packet size over RTSP interleave:

$$1,500 - 20 - 28 - 4 = 1,448$$

The following table lists the types of packet headers and the typical size for each one.

#### Typical Packet Header Sizes

Header	Size (in bytes)
IP	20
PPPoE	8
RTP	12
RTSP interleave	4
TCP	28
UDP	8

The following table lists the applicable RFCs and gives a description and the typical MTU for each one.

#### Typical MTUs

RFC	Description	MTU
894	Minimally required	68
1051	ARCNet	508
1356	X.25, ISDN	576

(Table Page 1 of 2)

**Typical MTUs (continued)**

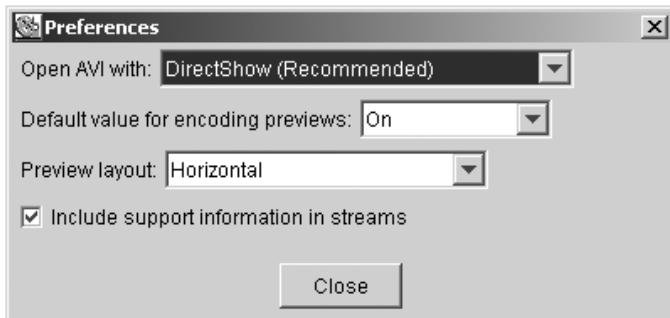
RFC	Description	MTU
1055	Serial line IP (SLIP)	1,066
1042, 2516	IEEE 802.3 / 802.2, PPPoE	1,492
894, 895	Ethernet	1,500
1390	FDDI	4,352
1042	4-Mb token ring	4,464
1042	802.4 token bus	8,166
None	16-Mb token ring	17,914
1374	HIPPI	65,535

(Table Page 2 of 2)

## Setting Preferences

This section explains how to use the options in the **Preferences** dialog box (shown in the following illustration) to set parameters for opening AVI input files and previewing encoded media. To access this dialog box, click **Options>Preferences** in the menu bar at the top of the Helix Mobile Producer or Helix Mobile Producer Live workspace.

### The Preferences dialog box



### Preference Options

The following paragraphs discuss the options that enable you to select an import library for AVI files, set the default value for previewing your media (input or output, or both), and select the layout for previews.

### Open AVI with (Helix Mobile Producer only)

You can use this option to select the import library for AVI files. Note that AVI files are opened in DirectShow by default. However, if you experience difficulty reading an AVI file, try to open it either in QuickTime or in Video for Windows by clicking **Options>Preferences>Open AVI with** and then selecting the library you want to use.

For other file formats, Helix Mobile Producer automatically uses the corresponding import library (for example, QuickTime for MOV files).

### Default value for encoding previews

This option applies to both input and output previews by default, but you can modify it by selecting or clearing the **Preview** check box for either input preview or output preview.

Using previews, you can see whether the filters you have selected have been correctly applied. Previews also show you the video and audio quality that you will experience when you play the encoded content.

If you are not satisfied with the current parameter settings, you can stop the encoding at any time, reset the parameters however you want, and then restart the encoding process.

### Preview layout

You use this option to select the layout, or orientation (horizontal or vertical), for input and output media displayed in the preview panels.

### Include support information in streams

Select this option to include support information in MPEG-4 and 3GPP clips.



## USING THE COMMAND-LINE ENCODER

This chapter shows you how to run Helix Mobile Producer or Helix Mobile Producer Live from the command line in Windows. Helix Mobile Producer gives you the ability to encode streaming audio or video presentations as files. Helix Mobile Producer Live encodes live capture input for live broadcasts and file output.

### Basic Encoding

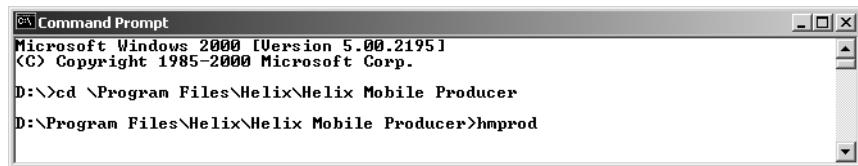
Helix Mobile Producer and Helix Mobile Producer Live provide a simple command-line interface you can use to encode your audio or video input.

#### Getting Started

You access the command line from the Windows command prompt.

► **To use the command-line interface:**

1. Open the Command Prompt window.



```
Command Prompt
Microsoft Windows 2000 [Version 5.00.2195]
(C) Copyright 1985-2000 Microsoft Corp.

D:\>cd \Program Files\Helix\Helix Mobile Producer
D:\Program Files\Helix\Helix Mobile Producer>hmprod
```

2. Set the current directory to match the location of the hmprod.exe program by typing *cd* followed by the path to the program.
3. Type *hmprod* followed by command-line arguments to start the command-line encoder.

**Note:** Starting the command-line encoder without including any arguments will display the syntax and command-line flags for the application you have specified (hmprod.exe, in this case).

► **To set the path to Helix Mobile Producer:**

To avoid navigating to the directory that contains Helix Mobile Producer or Helix Mobile Producer Live, include the path to the executable (.exe) file in your Path variable. For example, enter the following command at the command prompt:

```
set PATH=%PATH%;D:\Program Files\Helix\Helix Mobile Producer;
```

## Basic Encoding Commands

You can use the command-line interface to encode streaming media in one of two ways: offline with Helix Mobile Producer (file input to file output) or live with Helix Mobile Producer Live (live capture input to file output or broadcast output). For offline encoding with Helix Mobile Producer, you specify either a job file or a file that specifies input source, output destination, and preset encoding parameters. For live encoding with Helix Mobile Producer Live, you specify a job file.

### Offline Encoding

The minimum encoding arguments for offline encoding are as follows:

```
hmprod -i input_file -o output_file -p preset_name
```

Helix Mobile Producer includes a library of preset encoding parameters. These preset files are installed with the software in the following directory:

```
helix_mobile_producer_directory\preset
```

You have the option of specifying additional arguments and flags on the command line. These are described in the next section, “Command-Line Reference.”

The preset file parameters are listed and described in Appendix A.

### Live Encoding

The minimum encoding arguments for live encoding are as follows:

```
hmprod -job job_file
```

A job file is an XML file that specifies all encoding parameters.

You can specify additional arguments and flags on the command line. These are described in the next section, “Command-Line Reference.”

The preset file parameters are listed and described in Appendix A.

## Command-Line Reference

The command-line interface has several flags and arguments that you should be familiar with before doing any encoding from the command line. To simplify command-line use and to make it easier to reuse encoding settings, you can use job files to define all of the encoding settings.

### Helix Mobile Producer Command-Line Flags

The command-line flags, or tags, that you can use for offline encoding with Helix Mobile Producer are listed and described in the following table.

Command-Line Flags for Offline Encoding	
Flag	Description
<code>-job <i>jobname</i></code>	Denotes the XML job file that specifies all of the encoding parameters.
<code>-i <i>input_file</i></code>	Specifies the input file to be encoded. Be sure to provide the absolute path to the input file.
<code>-o <i>output_file</i></code>	Specifies the output file for the encoded media, including the appropriate file extension. Be sure to provide the absolute path to the output file.
<code>-p <i>preset_file</i></code>	Denotes the XML preset file that specifies all of the encoding parameters.
<code>-v</code>	Displays the encoding status, including the percentage of encoding completed.
<code>-lib <i>ds vfw qt</i></code>	Specifies the preferred media library to be used for file reading: ds: Directshow vfw: Video for Windows qt: QuickTime
<code>-t <i>av v a auto</i></code>	Specifies whether audio and video tracks in the input media are to be encoded: av: encode audio and video v: encode video only a: encode audio only auto: encode audio and video, if possible
<code>-from <i>milliseconds</i></code>	Specifies the point in the source file where you want encoding to begin. You cannot use this flag with a job file.
<code>-to <i>milliseconds</i></code>	Specifies the point in the source file where you want encoding to stop. You cannot use this flag with a job file.

## Helix Mobile Producer Live Command-Line Flags

The command-line flags used for live encoding with Helix Mobile Producer Live are listed and described in the following table.

Command-Line Flags for Live Encoding	
Flag	Description
<code>-job jobname</code>	Denotes the XML job file that specifies all of the encoding parameters.
<code>-v</code>	Selects the verbose encoding mode.
<code>-listCaptureDevices (-lcd)</code>	Displays a list of available capture devices.
<code>-showVideoSourceDriver (-svs) driverIndex</code>	Opens a video source driver dialog box.
<code>-showVideoFormatDriver (-svf) driverIndex</code>	Opens a video format driver dialog box.
<code>-show AudioSourceDriver (-sas) driverIndex</code>	Opens an audio source driver dialog box.
<code>-show AudioControlDriver (-sac) driverIndex</code>	Opens an audio control driver dialog box.
<code>-from</code>	Specifies the point in the clip where live encoding will begin, in milliseconds.
<code>-to</code>	Specifies the point in the clip where live encoding will end, in milliseconds.
<code>-h</code>	Displays the command-line usage guidelines.

## Using Job Files

To simplify encoding tasks with the command-line interface, you can use a job file that specifies all of the encoding parameters. The job file also specifies the input source and the output destination. For example:

```
hmprod -job job_file_name
```

### Job File Parameters

For definitions of all of the job file parameters, see Appendix B.

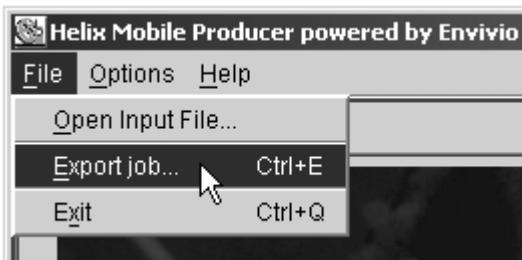
## Exporting and Creating Job Files

You can export existing job files from Helix Mobile Producer or Helix Mobile Producer Live, create the files in other applications capable of generating XML, or edit them manually.

### Exporting a Job File

You can export a job file, as shown in the following illustration. When you do this, all the parameters of the current encoding task are included with the job file. You can then use the file as a template for other encoding tasks that have the same characteristics.

**The Export job command on the File menu**



### Creating a Job File

Because job files use the XML format, you can use any application capable of generating XML files to create a job file. The following is an example of an XML job file:

```

<job>
  <input>
    <file name="D:\media\movie_m480.mov"/>
  </input>
  <output>
    <file name="D:\media\my_movie.3gp"/>
  </output>
  <parameters>
    <export>
      <parameter id="hinted" value="true"/>
      <parameter id="progressiveDownload" value="true"/>
      <parameter id="exportType" value="3gpp"/>
      <parameter id="MTUSize" value="1448"/>
    </export>
    <videoEncoder>
      <parameter id="smoothVsSharp" value="50"/>
    </videoEncoder>
  </parameters>
</job>

```

```
<parameter id="keyFramePeriodInMs" value="10000"/>
<parameter id="motionEstimationMethod" value="normal"/>
<parameter id="numberOfPass" value="1"/>
<parameter id="bitRate" value="100000"/>
<parameter id="videoEncoderType" value="mpeg4"/>
<parameter id="sourceNature" value="natural"/>
<parameter id="searchRange" value="64"/>
<parameter id="rateControlMode" value="cbr"/>
</videoEncoder>
<audioEncoder>
    <parameter id="bitRate" value="23850"/>
    <parameter id="audioEncoderType" value="amrwb"/>
    <parameter id="dtx" value="true"/>
</audioEncoder>
<videoFilters>
    <parameter id="scaleType" value="QCIF"/>
    <parameter id="useSpatialFilter" value="false"/>
    <parameter id="useScaleFilter" value="true"/>
    <parameter id="useDeinterlaceFilter" value="false"/>
    <parameter id="scaleFilterHeight" value="144"/>
    <parameter id="changeframerate" value="false"/>
    <parameter id="burnLogo" value="false"/>
    <parameter id="useColorAdjustment" value="false"/>
    <parameter id="useCropFilter" value="false"/>
    <parameter id="useInverseTeleCine" value="false"/>
    <parameter id="scaleFilterWidth" value="176"/>
</videoFilters>
<advancedVideoEncoder>
    <parameter id="useVideoPacket" value="false"/>
    <parameter id="allowBitRateUnderflow" value="false"/>
    <parameter id="vbvSizeInMs" value="1000"/>
</advancedVideoEncoder>
<presetProperties>
    <parameter id="summary" value="..."/>
    <parameter id="comments" value=""/>
</presetProperties>
<audioFilters>
    <parameter id="balanceLeftRight" value="0"/>
    <parameter id="volume" value="100"/>
</audioFilters>
</parameters>
</job>
```

## Preset Files

You can use preset files for offline encoding. To do this, enter the following command at the command prompt:

```
hmprod -i input_file -o output_file -p preset_name
```

Helix Mobile Producer includes a library of encoding parameter presets. These preset files are installed with Helix Mobile Producer in the following directory:

*helix\_mobile\_producer\_install\_directory*\preset

You can also create new, customized preset files with whatever encoding parameters you choose.

### Preset File Parameters

For definitions of all of the preset file parameters, see Appendix A.

### Creating Preset Files

You can export existing preset files from Helix Mobile Producer or Helix Mobile Producer Live, create the files in other applications capable of generating XML, or edited them manually.

The easiest method of creating a new preset file is to edit an existing preset file in Helix Mobile Producer and then save the preset with a new name.

► **To create a preset file:**

1. Start Helix Mobile Producer or Helix Mobile Producer Live, and then select a preset.
2. Edit the preset parameters however you want.
3. Save the edited preset file with a new file name. By default, the new preset will be saved in the *helix\_mobile\_producer\_install\_directory*\preset directory.

## Live Encoding with Helix Mobile Producer Live

When you are using the command-line interface for live encoding, you need to include a job file name, as in the following example:

```
hmprod -job job_file_name
```

The job file shows Helix Mobile Producer Live how to run a live encoding session. The file includes instructions for capturing live input media and

instructions for either saving the encoded media to a file or sending it to a streaming server for live broadcast.

**Note:** Live encoding of file input is not supported.

## Creating Job Files for Live Encoding

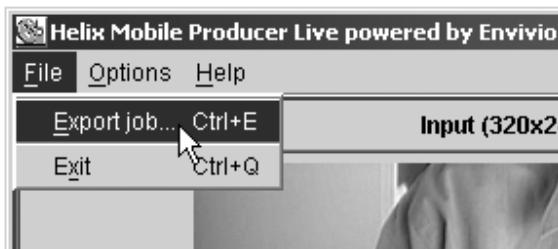
There are two ways to create a job file for live encoding. The first way is to set up a live encoding session with Helix Mobile Producer Live and then export the job file. The second way is to create a job file in an XML editing program, using the reference information for preset files and job files provided in this user's guide (see Appendix A and Appendix B, respectively).

### Exporting a Job File

Set up a live encoding session in Helix Mobile Producer Live, and then export a job file for command-line encoding, as described in the following procedure.

► **To export a job file:**

1. Start Helix Mobile Producer Live, and then set up a live encoding session. (For more information, see “Setting Up Capture Sources for Live Encoding with Helix Mobile Producer Live” on page 18.)
2. Set the live broadcast options for the encoding session. (For more information, see “Live Broadcast Output (Helix Mobile Producer Live only)” on page 20.)
3. Click **File>Export job**, as shown in the following illustration.



4. Select a directory for the exported job file, and then save the file in that directory.

### Creating a Job File in an XML Editing Program

You can use XML editing software to create a job file manually. Or, if you prefer, you can edit an exported job file to meet your specific requirements.

For a thorough understanding of the structure of job files and preset files, see Appendix A and Appendix B at the end of this user's guide.

If you are creating a job file manually, you can use the following command at the command prompt to find information about the available capture devices for live media:

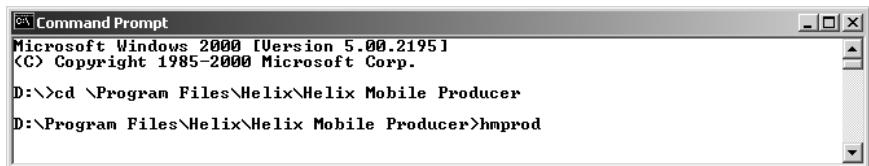
```
hmprod -lcd
```

## Encoding Live Input

After you have created a job file, you can use the command-line interface to begin live encoding either for file output or for live broadcast, as described in the following procedure.

► **To encode live input by using the command line:**

1. Open the Command Prompt window.



2. Set the current directory to match the location of the hmprod.exe program by typing *cd* followed by the path to the program.
3. Type *hmprod* followed by command-line arguments to start the command-line encoder, as in the following example:

```
hmprod -job "myjob.xml"
```

As soon as the encoding process is completed, the encoded media will be sent to the streaming server specified in the job file.



## A

**PRESET FILE REFERENCE**

This appendix provides a reference for preset files supported by Helix Mobile Producer and Helix Mobile Producer Live, describing the format and syntax of preset file encoding parameters for audio and video input. It shows the basic structure of a preset file and gives you details about the various sections of a preset file.

**Creating Preset Files**

Using Helix Mobile Producer or Helix Mobile Producer Live, you can define audio and video encoding properties, or parameters, in preset files. (Many preset file parameters are described in greater detail in Chapter 5 of this book.) A preset file is an XML file that uses the following format:

```
<?xml version="1.0" encoding="UTF-8"?>
<preset>
  <version stage="3gppR2" build="251" />
  <parameters>
    <audioEncoder>
      <parameter id="audioEncoderType" value="amrnb" />
      <parameter id="bitRate" value="5900" />
      <parameter id="dtx" value="true" />
    </audioEncoder>
    <audioFilters>
      <parameter id="balanceLeftRight" value="0" />
      <parameter id="volume" value="100" />
    </audioFilters>
    <videoEncoder>
      <parameter id="bitRate" value="14100" />
      <parameter id="keyFramePeriodInMs" value="5000" />
      <parameter id="numberOfPass" value="2" />
      <parameter id="rateControlMode" value="cbr" />
      <parameter id="smoothVsSharp" value="50" />
      <parameter id="videoEncoderType" value="h263" />
    </videoEncoder>
  </parameters>
</preset>
```

```

<videoFilters>
  <parameter id="burnLogo" value="false" />
  <parameter id="changeframerate" value="true" />
  <parameter id="newFps" value="7" />
  <parameter id="reduceFrameRateType" value="converter" />
  <parameter id="scaleFilterHeight" value="144" />
  <parameter id="scaleFilterWidth" value="176" />
  <parameter id="scaleType" value="QCIF" />
  <parameter id="useColorAdjustment" value="false" />
  <parameter id="useCropFilter" value="false" />
  <parameter id="useDeinterlaceFilter" value="false" />
  <parameter id="useInverseTeleCine" value="false" />
  <parameter id="useScaleFilter" value="true" />
  <parameter id="useSpatialFilter" value="false" />
</videoFilters>
<advancedVideoEncoder>
  <parameter id="advVideoEncoderType" value="h263" />
  <parameter id="useVideoPacket" value="false" />
  <parameter id="vbvSizeInMs" value="1000" />
</advancedVideoEncoder>
<export>
  <parameter id="MTUSize" value="400" />
  <parameter id="exportType" value="3gpp" />
  <parameter id="hinted" value="true" />
  <parameter id="progressiveDownload" value="true" />
</export>
<presetProperties>
  <parameter id="comments" value="Compatible with most 3gpp
  streaming capable devices. " />
  <parameter id="summary" value="20 kbps total bit rate with H.263 video
  and AMR-NB audio" />
</presetProperties>
</parameters>
</preset>

```

**Note:** The minimum parameters for a preset file are export parameters and video encoder or audio encoder parameters. All other parameters are optional.

## Version Parameter

You can define the encoder version that is compatible with a particular preset file, as in the following example:

```
<version stage="3gppR2" build="251" />
```

## Export Parameters

File export parameters that you can define in presets are listed and defined in the following table. An example of how to set these parameters is provided as well. Note that some of these properties are optional.

**File Export Parameters**

Parameter ID	Definition	Value	Optional
<code>exportType</code>	Export file type.	MP4, 3GPP, 3GPP2, AMR, QCP, MP3, or RM	No
<code>audienceList</code>	RealMedia SureStream audiences.	The audience file names, separated by a semicolon (without the .rpad file extension) For example: 100k;50k;150k	Required for RealMedia export only
<code>hinted</code>	Prepare for streaming. See “Prepare for streaming (MPEG-4 and H.263 encoders only)” on page 45.	True False	Yes (True by default)
<code>MTUSize</code>	Maximum packet size, in bytes. See “Max. packet size (MPEG-4 and H.263 encoders only)” on page 46.	Any integer from 100 through 64000	Yes (1448 by default)
<code>progressiveDownload</code>	Optimize file for progressive download. See “Optimize for progressive download (MPEG-4 and H.263 encoders only)” on page 45.	True False	Yes (False by default)

**Example**

```
<export>
  <parameter id="MTUSize" value="1448"/>
  <parameter id="exportType" value="3gpp2"/>
  <parameter id="hinted" value="true"/>
  <parameter id="progressiveDownload" value="true"/>
</export>
```

**Audio Encoder Parameters**

Audio encoder parameters that you can define in presets are listed and defined in the following table. An example of how to set these parameters is provided as well. Note that some of these properties are optional.

<b>Audio Encoder Parameters</b>			
Parameter ID	Definition	Value	Optional
audioEncoderType	Type of audio codec used.	AAC, AMR-NB, AMR-WB, QCELP, RNAudio, or MP3	No
rnAudioMode	Type of RealAudio codec used.	Voice   Music (the audio bit rate is determined by the selected audience)	Required for RealAudio
bitRate	Bit rate in bits per second (bps).	See the values listed in the table immediately following this one	Not required for RealAudio
useAutomaticBandwidth	Automatic bit rate for the spectral bandwidth, in bits per second (bps). See “Automatic audio bandwidth (AAC audio encoder only)” on page 42.	True   False	AAC only
manualBandwidth	Manually specified bit rate for the AAC encoder, in bits per second (bps).	Any integer from 4000 through 288000	AAC only

(Table Page 1 of 2)

**Audio Encoder Parameters (continued)**

Parameter ID	Definition	Value	Optional
dtx	Discontinuous transmission. See “DTX (AMR audio encoders only)” on page 43.	True False	AMR only
useMS	Joint stereo. See “Use joint stereo (AAC audio encoder only)” on page 42.	True False	AAC only

(Table Page 2 of 2)

The following table lists all of the values you can choose among for the `bitRate` parameter, depending on the file format being used.

**Values for the `bitRate` Parameter**

File format	Value
AAC-LC	Any integer from 4000 through 288000
AMR-NB	4750, 5150, 5900, 6700, 7400, 7950, 10200, or 12200
AMR-WB	6600, 8850, 12650, 14250, 15850, 18250, 19850, 23050, or 23850
QCELP	14000 for full-rate; 6800 for half-rate
MP3	16000, 24000, 32000, 40000, 48000, 56000, 64000, 80000, 96000, 112000, 128000, 160000, 192000, 224000, 256000, or 320000

**Example**

```
<audioEncoder>
  <parameter id="audioEncoderType" value="aac" />
  <parameter id="bitRate" value="88200" />
</audioEncoder>
```

## Audio Filter Parameters

The two audio filter parameters that you can define in presets are defined in the following table. An example of how to set these parameters is provided as well.

**Audio Filter Parameters**

Parameter ID	Definition	Value	Optional
balanceLeftRight	Audio balance.	Any integer from -100 through 100 (the default value is 0)	No
volume	Audio volume.	Any integer from 0 through 400	No

### Example

```
<audioFilters>
  <parameter id="balanceLeftRight" value="0" />
  <parameter id="volume" value="100" />
</audioFilters>
```

## Video Encoder Parameters

Video encoder parameters that you can define in presets are listed and defined in the following table. An example of how to set these parameters is provided as well. Note that some of these properties are optional.

**Video Encoder Parameters**

Parameter ID	Definition	Value	Optional
videoEncoderType	Type of video codec used.	MPEG4, H263, or rnVideo	No
rateControlMode	Rate control (for single pass only). See “Bit rate control (MPEG-4 and H.263 encoders only)” on page 32.	CBR, VBR, or QC	Yes
bitRate	Bit rate in bits per second (bps).	Any integer from 10000 through 384000	CBR only

(Table Page 1 of 3)

**Video Encoder Parameters (continued)**

Parameter ID	Definition	Value	Optional
averageBitRate	Average bit rate.	Any integer from 10000 through 384000	VBR only
limitMaxBitRate	Maximum bit rate limit. See “Variable bit rate” on page 32.	True   False	VBR only
maxBitRate	Maximum bit rate.	Usually double the average bit rate	VBR only
numberOfPass	Number of encoding passes. See “Number of Encoding Passes (Helix Mobile Producer only)” on page 33.	1 = single pass (default) 2 = double pass	Yes
keyFramePeriodinMs	Key-frame period, in milliseconds (the maximum distance between two I-frames).	Any integer from 500 through 10000 (the default value is 10000)	Yes
smoothVsSharp	Image adjustment (between smoothness and sharpness).	Any integer from 0 through 100 (the default value is 50, which equates to no effect)	Yes
searchRange	See “Search range (for MPEG-4 motion estimation only)” on page 35.	16, 32, 64, or 128	—
motionEstimationMethod	See “Search method (for MPEG-4 motion estimation only)” on page 35.	Fast   Normal	—
rnKeyFramePeriodInMs	Number of seconds between encoded video key frames.	Any integer from 0 through 60	RealVideo only

(Table Page 2 of 3)

**Video Encoder Parameters (continued)**

Parameter ID	Definition	Value	Optional
rnMode	Mode selection appropriate for the amount of motion in the video.	Normal, smooth, sharp, or slideshow	RealVideo only
rnNumberOfPass	Number of encoding passes.	1 = single pass (default) 2 = double pass	RealVideo only
rnRateControlMode	Specified bit rate control.	CBR, VBR, or quality	RealVideo only
rnVideoCodec	RealVideo codec.	rv8, rv9, or rvG2SVT	RealVideo only
rnQualityFactor	Specified video quality.	Any integer from 0 through 100	RealVideo only

(Table Page 3 of 3)

**Example**

```
<videoEncoder>
  <parameter id="videoEncoderType" value="0" />
  <parameter id="bitRate" value="200000" />
  <parameter id="numberOfPass" value="1" />
  <parameter id="rateControlMode" value="0" />
  <parameter id="keyFramePeriod" value="10000" />
  <parameter id="vbvSize" value="1000" />
  <parameter id="smoothnessVsQuality" value="0" />
</videoEncoder>
```

## Advanced Video Encoder Parameters

Advanced video encoder parameters that you can define in presets are listed and defined in the following table. An example of how to set these parameters is provided as well. Note that some of these properties are optional.

**Advanced Video Encoder Parameters**

Parameter ID	Definition	Value	Optional
rnEnableLossProtection	Parameter that specifies whether error correction information is added to the encoded file.	True   False	RealVideo only
rnMaxStartupLatency	Maximum time that a clip will be buffered before playback begins.	Any integer from 4 through 25	RealVideo only
vbvSizeInMs	Video buffer size in milliseconds. See “Video buffer size (MPEG-4 and H.263 encoders only)” on page 36.	Any integer from 200 through 5000	CBR only
useVideoPacket	Activation of video packets for error resilience. See “Use video packets (error resilience)” on page 37.	True   False	MPEG-4 only
videoPacketLength	Maximum length of the video packet.	Any integer from 100 through 2048	MPEG-4 only
useDataPartitioning	Available only if useVideoPacket = True.	True   False (the default value is False)	MPEG-4 only
useRVLC	Available only if useDataPartitioning = True.	True   False (the default value is False)	MPEG-4 only
useHEC	Available only if useVideoPacket = True.	True   False (the default value is False)	MPEG-4 only

**Example**

```
<advancedVideoEncoder>
  <parameter id="allowBitRateUnderflow" value="false"/>
  <parameter id="useVideoPacket" value="false"/>
  <parameter id="vbvSizeInMs" value="1000"/>
</advancedVideoEncoder>
```

**Video Filter Parameters**

Video filters that you can define in presets are listed and defined in the following table. An example of how to set these parameters is provided as well. Note that some of these properties are optional.

<b>Video Filter Parameters</b>			
Parameter ID	Definition	Value	Optional
useInverseTeleCine	Inverse telecine (29.97 fps to 24 fps). See “Scale” on page 39.	True False (the default value is False)	Yes
inverseTeleCineParity	Even Odd parity (Even defines the order in the Lower field; Odd defines the order in the Upper field).	Even Odd	Yes (unless useInverseTeleCine = True)
useDeinterlaceFilter	Activation of the deinterlacing filter. See “Denoising” on page 40.	True False (the default value is False)	Yes
changeFrameRate	Frame rate adjustment. See “Change frame rate” on page 38.	True False (the default value is False)	Yes
reduceFrameRateType	Method of reducing the frame rate.	Converter Divider	Yes

(Table Page 1 of 4)

**Video Filter Parameters (continued)**

Parameter ID	Definition	Value	Optional
frameRateConverter	Output frame rate in frames per second (fps).	Any integer from 1 through the input frame rate (the default value is the input frame rate)	Yes (unless changeFrameRate=True)
framerateDividerRatio	Ratio used to divide the frame rate.	2, 3, 4, or 5	Yes
useCropFilter	Activation of the cropping filter. See “Crop” on page 39.	True False (the default value is False)	Yes
cropFilterX	Position from the left to crop.	Depends on the input size	Yes (unless useCropFilter = True)
cropFilterY	Position from the top to crop.	Depends on the input size	Yes (unless useCropFilter = True)
cropFilterWidth	Width to crop.	Depends on the input size	Yes (unless useCropFilter = True)
cropFilterHeight	Height to crop.	Depends on the input size	Yes (unless useCropFilter = True)
useScaleFilter	Activation of the image scaling filter. See “Scale” on page 39.	True False (the default value is False)	Yes
scaleFilterWidth	Width to scale.	Depends on the input size	Yes (unless useScaleFilter = True)
scaleFilterHeight	Height to scale.	Depends on the input size	Yes (unless useScaleFilter = True)
useColorAdjustment	Enable color adjustments.	True False	Yes

(Table Page 2 of 4)

**Video Filter Parameters (continued)**

Parameter ID	Definition	Value	Optional
brightness	Brightness value.	Any integer from -100 through 100 (the default value is 0, which equates to no effect)	Yes
contrast	Contrast value.	Any integer from -100 through 100 (the default value is 0, which equates to no effect)	Yes
useGammaCorrection	Activation of gamma correction. See "Adjust colors" on page 40.	True   False (the default value is False)	Yes
gammaCorrectionFactorR	Red gamma correction factor.	Any integer from -100 through 100 (the default value is 0, which equates to no effect)	Yes (unless useGammaCorrection = True)
gammaCorrectionFactorG	Green gamma correction factor.	Any integer from -100 through 100 (the default value is 0, which equates to no effect)	Yes (unless useGammaCorrection = True)
gammaCorrectionFactorB	Blue gamma correction factor.	Any integer from -100 through 100 (the default value is 0, which equates to no effect)	Yes (unless useGammaCorrection = True)
burnLogo	Parameter that sets the logo file to be burned onto the encoded output. See "Setting Audio Parameters and Filters" on page 41.	True   False (the default value is False)	Yes

(Table Page 3 of 4)

**Video Filter Parameters (continued)**

Parameter ID	Definition	Value	Optional
fileNameLogo	Name of the logo file if burnLogo is used.	Absolute path to the logo file	Yes
transparencyLogo	Use if the logo file includes transparent attributes.	True   False (the default value is False)	Yes
xOriginLogo	Logo x position.	Depends on the output video size	Yes
yOriginLogo	Logo y position.	Depends on the output video size	Yes
useSpatialFilter	Activation of the denoising filter. See “Denoising” on page 40.	True   False (the default value is False)	Yes
spatialFilterThreshold	Value for the denoising filter.	Any integer from 1 through 5	Yes (unless useSpatialFilter =Yes)

(Table Page 4 of 4)

**Example**

```

<videoFilters>
  <parameter id="burnLogo" value="false"/>
  <parameter id="changeframerate" value="false"/>
  <parameter id="useColorAdjustment" value="false"/>
  <parameter id="useCropFilter" value="false"/>
  <parameter id="useDeinterlaceFilter" value="false"/>
  <parameter id="useInverseTeleCine" value="false"/>
  <parameter id="useScaleFilter" value="false"/>
  <parameter id="useSpatialFilter" value="false"/>
</videoFilters>

```

## Preset Metadata Parameters

The two metadata parameters that you can use in presets are defined in the following table. Note that both of these parameters are optional.

Preset Metadata Parameters			
Parameter ID	Definition	Value	Optional
comments	Metadata	<i>comments</i>	Yes
summary	Metadata	<i>summary</i>	Yes

### Example

```
<presetProperties>
  <parameter id="comments" value="comments"/>
  <parameter id="summary" value="summary"/>
</presetProperties>
```

**JOB FILE REFERENCE**

This appendix provides a reference for job files created in Helix Mobile Producer or Helix Mobile Producer Live, describing the format and syntax of job file encoding parameters for audio and video input. It shows the basic structure of a job file and gives you details about the different sections of a job file.

## **Creating Job Files**

You can include in a job file the same audio and video encoding properties that you can define in a preset file. Additionally, a job file contains parameters related to the input media source and the output media destination. A job file is an XML file that uses the following format:

```
<?xml version="1.0" encoding="UTF-8"?>
<job>
  <version build="272" stage="3gppR2"/>
  <input>
    <capture>
      <parameter id="videoPixelFormat" value="CAP_I420"/>
      <parameter id="videoFrameRate" value="30.00021"/>
      <parameter id="audioDriver" value="Philips ToUcam Pro Camera; Audi"/>
      <parameter id="audioBitsPerSample" value="16"/>
      <parameter id="videoHeight" value="240"/>
      <parameter id="videoDriver" value="Philips ToUcam Pro Camera; Video"/>
      <parameter id="videoWidth" value="320"/>
      <parameter id="audioSamplingRate" value="44100"/>
      <parameter id="audioNbChannels" value="2"/>
    </capture>
  </input>
  <output>
    <file name="D:\Program Files\Helix\Helix Mobile Producer Live
2.0\output.3gp"/>
  </output>
  <parameters>
```

```

<export>
  <parameter id="hinted" value="true"/>
  <parameter id="progressiveDownload" value="true"/>
  <parameter id="exportType" value="3gpp"/>
  <parameter id="MTUSize" value="400"/>
</export>
<presetProperties>
  <parameter id="summary" value="20 kbps total bit rate with H.263 video
and AMR-NB audio"/>
  <parameter id="comments" value="Compatible with most 3gpp streaming
capable devices. "/>
</presetProperties>
<videoEncoder>
  <parameter id="smoothVsSharp" value="50"/>
  <parameter id="keyFramePeriodInMs" value="5000"/>
  <parameter id="numberOfPass" value="2"/>
  <parameter id="bitRate" value="14100"/>
  <parameter id="videoEncoderType" value="h263"/>
  <parameter id="rateControlMode" value="cbr"/>
</videoEncoder>
<videoFilters>
  <parameter id="useColorAdjustment" value="false"/>
  <parameter id="reduceFrameRateType" value="converter"/>
  <parameter id="useDeinterlaceFilter" value="false"/>
  <parameter id="useInverseTeleCine" value="false"/>
  <parameter id="change framerate" value="true"/>
  <parameter id="newFps" value="7"/>
  <parameter id="useCropFilter" value="false"/>
  <parameter id="burnLogo" value="false"/>
  <parameter id="useScaleFilter" value="true"/>
  <parameter id="scaleFilterWidth" value="176"/>
  <parameter id="useSpatialFilter" value="false"/>
  <parameter id="scaleFilterHeight" value="144"/>
  <parameter id="scaleType" value="QCIF"/>
</videoFilters>
<advancedVideoEncoder>
  <parameter id="advVideoEncoderType" value="h263"/>
  <parameter id="useVideoPacket" value="false"/>
  <parameter id="vbvSizeInMs" value="1000"/>
</advancedVideoEncoder>
<audioEncoder>
  <parameter id="bitRate" value="5900"/>
  <parameter id="audioEncoderType" value="amrnb"/>
  <parameter id="dtx" value="true"/>

```

```

</audioEncoder>
<audioFilters>
    <parameter id="balanceLeftRight" value="0"/>
    <parameter id="volume" value="100"/>
</audioFilters>
</parameters>
</job>

```

## Input Parameters

This section defines the properties, or parameters, that you can set for import file formats and live capture sources for audio and video input. Note that some of these properties are optional.

### File Input

You can set the file name parameter for file input, as shown in the following table and example.

File Name Parameter		
Parameter ID	Definition	Value
file name	Input file for offline encoding	Absolute path to the input file name

#### Example

```

<input>
    <file name="D:\movies\my_movie.avi"/>
</input>

```

**Note:** Helix Mobile Producer Live does not support live encoding of file input for broadcast output.

## Live Capture Input (Helix Mobile Producer Live only)

The live capture input parameters you can set for Helix Mobile Producer Live are listed and defined in the following table. You can set these parameters as shown in the example after the table.

Live Capture Input Parameters			
Parameter ID	Definition	Value	Optional
duration	Duration of the live capture	Milliseconds	Yes
videoPixelFormat	Color space used for the capture device	CAP_I420 CAP_RGB24 CAP_RGB32	Yes
videoFrameRate	Input video frame rate	—	Yes
audioDriver	Input audio capture source	—	No
audioBitsPerSample	Bits per sample	8 or 16	Yes
videoHeight	Height of the input video image, in pixels	—	Yes
videoDriver	Input video capture source	—	No
videoWidth	Width of the input video image, in pixels	—	Yes
audioSamplingRate	Audio sampling frequency rate, in hertz	—	Yes
audioNbChannels	Number of audio channels	1 or 2	Yes

### Example

```
<input>
  <capture>
    <parameter id="pixelFormat" value="CAP_I420"/>
    <parameter id="videoPixelFormat" value="CAP_I420"/>
    <parameter id="videoFrameRate" value="30.00021"/>
    <parameter id="audioDriver" value="Philips ToUcam Pro Camera; Audi"/>
    <parameter id="bitsPerSample" value="16"/>
    <parameter id="audioBitsPerSample" value="16"/>
    <parameter id="videoHeight" value="240"/>
    <parameter id="videoDriver" value="Philips ToUcam Pro Camera; Video"/>
    <parameter id="videoWidth" value="320"/>
    <parameter id="audioSamplingRate" value="44100"/>
    <parameter id="audioNbChannels" value="2"/>
  </capture>
</input>
```

## Output Parameters

This section defines the parameters that you can set for audio or video output files or broadcasts. Note that some of these properties are optional.

### File Output

You can set the file name parameter for file output, as shown in the following table and example.

File Name Parameter		
Parameter ID	Definition	Value
file name	Output file for offline encoding	Absolute path to the output file name

#### Example

```
<output>
  <file name="output.mp4"/>
</output>
```

### Helix Broadcast Output (Helix Mobile Producer Live only)

There are a number of Helix broadcast output parameters that you can set, as shown in the following table and example.

Helix Broadcast Output Parameters		
Parameter ID	Definition	Value
broadcastMode	Broadcast mode selection	Helix
serverPort	Port number on the Helix server to which the data packets are to be sent	Port number
broadcastType	Broadcast type selection (Helix only)	accountBasedPushBroadcast
serverAddress	Helix server address	server.real.com, for example
userName	User name for authenticating the connection to the Helix server	—
userPassword	Password for authenticating the connection to the Helix server	—

**Example**

```

<output>
  <broadcast>
    <parameter id="serverPort" value="80"/>
    <parameter id="broadcastMode" value="helix"/>
    <parameter id="broadcastType" value="accountBasedPushBroadcast"/>
    <parameter id="serverAddress" value="server.real.com"/>
    <parameter id="userName" value="" />
    <parameter id="userPassword" value="" />
    <parameter id="path" value="/mydirectory"/>
  </broadcast>
</output>

```

**RTP Broadcast Output (Helix Mobile Producer Live only)**

There are five RTP broadcast output parameters that you can set, as shown in the following table and example.

**RTP Broadcast Output Parameters**

Parameter ID	Definition	Value
<b>broadcastMode</b>	Broadcast mode selection	RTP
<b>ttl</b>	Amount of time left until a live multicast begins	1 through 15
<b>multicastIPAddress</b>	IP address for a multicast	IP address
<b>port</b>	Destination port for RTP broadcast mode	Port number
<b>sdpFile</b>	Session description protocol file (or <i>announce file</i> ), which provides information about a streamed Web broadcast	Absolute path to the announce file

**Example**

```

<output>
  <broadcast>
    <parameter id="ttl" value="1"/>
    <parameter id="multicastIPAddress" value="236.130.125.87"/>
    <parameter id="port" value="8558"/>
    <parameter id="broadcastMode" value="rtp"/>
    <parameter id="sdpFile" value="broadcast.sdp"/>
  </broadcast>
</output>

```

**FILE AND DEVICE COMPATIBILITY**

This appendix provides a reference for compatibility among the various file formats and numerous codecs supported by Helix Mobile Producer and Helix Mobile Producer Live. It also briefly addresses the compatibility of these formats and codecs with the wireless mobile devices currently available.

**File Format and Codec Compatibility**

Helix Mobile Producer supports six audio codecs (not including the RealAudio codecs), three video codecs, and seven file formats, not all of which are compatible with one another. Refer to the following tables to determine whether a given audio or video codec is supported within a particular file format. An X in a codec's column means that the codec is compatible with the file type listed on the left in that row.

**Audio Codec Compatibility**

The following table provides a reference for audio codec compatibility.

**Audio Codec Compatibility with Supported File Formats**

File formats	Audio codecs					
	AAC	AMR-NB	AMR-WB	QCELP	RealAudio	MP3
MPEG-4	X					
3GPP	X	X	X			
3GPP2	X	X	X	X		
AMR		X	X			
QCELP				X		
MP3						X
RealMedia					X	

## **Video Codec Compatibility**

The following table provides a reference for video codec compatibility.

**Video Codec Compatibility with Supported File Formats**

File formats	Video codecs		
	RealVideo	MPEG-4 SVP	H.263 Profile 0
MPEG-4		X	
3GPP		X	X
3GPP2		X	X
AMR			
QCELP			
MP3			
RealMedia	X		

## **Device Compatibility**

Not all wireless mobile devices are compatible with all of the file formats and codecs listed in the preceding tables. To determine which formats and codecs a particular mobile device supports, see the manufacturer's documentation for that device.

## SNMP MONITORING

This appendix explains how to set up Simple Network Management Protocol (SNMP) support for Helix Mobile Producer and Helix Mobile Producer Live on Windows operating systems. It also includes a reference table for supported SNMP objects that provide management information about Helix Mobile Producer and Helix Mobile Producer Live.

### The SNMP Service

Helix Mobile Producer and Helix Mobile Producer Live support the Windows SNMP service. You can use an SNMP browser to monitor (remotely) computers running Helix Mobile Producer or Helix Mobile Producer Live. Note that the management information base (MIB) gets installed on your computer *only* if the Windows SNMP service is already installed there.

If you decide to install the Windows SNMP service after installing Helix Mobile Producer or Helix Mobile Producer Live, you must uninstall Helix Mobile Producer, install the SNMP service, and then reinstall Helix Mobile Producer.

**Note:** When you install Helix Mobile Producer or Helix Mobile Producer Live, select the **Install SNMP agent** check box on the final page of the Setup wizard.

### Installing the Windows SNMP Service

The following procedure shows you how to do an SNMP installation on a computer running Windows 2000.

► **To install the SNMP service:**

1. Insert the Windows 2000 CD into your disk drive.
2. Click **Install Additional Components**.

3. Click **Management and Monitoring Tools**.

4. Click **Next**.

This starts the installation process for the SNMP service.

## Accessing the Helix Mobile Producer MIB

The MIB file is located in the Helix Mobile Producer or Helix Mobile Producer Live installation directory, ESS-MIB.mib.

## SNMP Object Description

The following table provides the names and descriptions of all of the monitored objects in the Helix Mobile Producer MIB file.

Monitored SNMP Objects	
SNMP object	Description
Instance	ID of a computer running Helix Mobile Producer
Clip Size	Current encoding clip size, in kilobytes (KB)
Clip Duration	Current encoding clip duration, in seconds
Input Source	Input file path (if any)
CPU Usage	CPU usage displayed as a percentage
Target Bandwidth	Global bandwidth, in bits per second (bps)
Player Version	—
Player Compatibility	—
Audio Codec Name	Current audio encoder type
Audio Codec Id	Current audio encoder version
Audio Bitrate	Current audio bit rate, in bits per second (bps)
Audio Frequency	Cutoff frequency (for AAC LC files only)
Audio CPU	Audio CPU usage (not defined)
Video Codec Name	Current video encoder type
Video Codec Id	Current video encoder version
Video Target Bitrate	Video target bit rate, in bits per second (bps)
Video Average Bitrate	Average video bit rate (VBR), in bits per second (bps)
Video Latency	Video latency (for CBR), in milliseconds (ms)
Video CPU	Video CPU usage (not defined)

(Table Page 1 of 2)

**Monitored SNMP Objects (continued)**

SNMP object	Description
Video Max Fps	Maximum number of frames per second (fps) during the current encoding session (fps $\times$ 1000)
Video Min Fps	Minimum number of frames per second (fps) during the current encoding session (fps $\times$ 1000)
Video Average Fps	Average number of frames per second (fps) during this encoding session (fps $\times$ 1000)
Video Quality	PSNR $\times$ 1000
Audio Capture Source	Audio capture device string
Video Capture Source	Video capture device string
Broadcast Info	Destination address, port, and TTL information
Current Time Stamp	Current media time stamp, in h:m:s format (hours:minutes:seconds)

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## GLOSSARY

### **AAC**

Advanced Audio Coding, for MPEG-2 or MPEG-4 files.

### **ADSL**

Asymmetric digital subscriber line. A high-speed Internet connection carried over telephone lines.

### **AIFF, AIFC**

Audio Interchange File Format. A format for storing digital audio samples in a file. AIFC, a newer version of this format, can be used for compressing audio files.

### **artifacts**

Blemishes, noise, spots, or other flaws in video, audio, or image production in MPEG files.

### **AVI**

Audio/Video Interleaved. A multimedia file format.

### **bandwidth**

Bandwidth has many meanings, depending on the context. It started as a radio term and has been expanded to include other kinds of communications. It is the numeric difference between the highest and lowest frequencies of a radio band or channel.

Bandwidth means the same thing in relation to audio data, although in most applications, the lowest frequency is sufficiently low enough to be considered equal to zero. Hence, audio bandwidth usually means the highest frequency of an audio signal or the highest frequency that can be carried by an audio system.

Typical examples of bandwidth are 300–3,400Hz for telephone lines, 20–20,000 Hz for hi-fi systems, and 50–15,000 Hz for FM radio signals.

### **BIFS**

Binary format for scenes. A set of nodes, based on VRML (Virtual Reality Modeling Language), that make it possible to combine 2D and 3D graphics, natural and synthetic sound, audio and video information, and stored and streamed material in one environment.

**bit rate**

The rate of data transmission over a computer network. Helix Mobile Producer uses several bit rates. The target bit rate is the channel capacity of the network. The maximum bit rate is a limit, less than the target bit rate, that Helix Mobile Producer uses to fit data into the actual bandwidth for a streaming server. The audio encoder uses an average target bit rate and a maximum target bit rate for variable-bit-rate encoding.

**broadband**

A general term for high-speed Internet connections provided by DSL lines, cable modems, and T1 lines.

**CBR**

Constant bit rate.

**CELP**

Code Excited Linear Prediction. An audio-encoding scheme used for very low-bit-rate encoding, mainly for speech.

**CIF (pronounced “sif”)**

Common Intermediate Format. A video display size (288 x 352 pixels) well suited to higher bit rates.

**codec**

The software that encodes and decodes an audio or video file. The word is a shortened form of coder-decoder or compression-decompression.

**entropy**

A measure of the degree of disorder or chaos in a system. In the context of streaming media, as the entropy value increases, data compression becomes more difficult.

**hinted movies**

Movies that can be streamed for broadcast over the Internet. A “hint track” contains information about the media file that enables the server to stream it properly.

**I-frames**

An MPEG-4 term for video key frames.

**Internet**

An interconnected system of networks that connects computers around the world, using the TCP/IP protocol.

**ISO**

International Organization for Standards. ISO is a network of the national standards institutes of 146 countries. ISO standards are technical agreements that provide the framework for compatible technology worldwide.

**Kbps**

Kilobits per second. A standard measure of the rate of data transmission over electronic devices.

**key frame**

A video frame that fully refreshes its contents and can be used as a reference point for other frames in the video sequence. In MPEG terminology, this is known as an I-frame.

**motion estimation**

For video, a method that estimates changes between frames.

**.mov**

The Apple QuickTime file name extension for movie files.

**MPEG (pronounced “m-peg”)**

As defined on the MPEG Web site, MPEG stands for Moving Pictures Experts Group and is the name given to a family of international standards for coding audiovisual information in a compressed digital format. The MPEG family of standards includes MPEG-1, MPEG-2, MPEG-4, MPEG-7, and MPEG-21, which are formally known as ISO/IEC-11172, ISO/IEC-13818, ISO/IEC-14496, ISO/IEC-15938, and ISO/IEC 21000, respectively.

**multimedia**

A media presentation that contains some combination of text, graphics, sound, video, and animation. Most personal computers can now display multimedia content, and the source is typically a CD because the files are large and require considerable storage capacity. The MPEG-4 format enables broadcasters to deliver multimedia presentations over the Internet.

**noise**

Random flaws that occur in audio or video content.

**pixel**

A picture element, which is one point—or the smallest unit—in a graphic image.

**profile**

A subset of the MPEG-4 standard that enables an MPEG-4 file to be as complex as is necessary for a given software application. Vendors can use profiles to implement only the part of the MPEG-4 standard that they need, knowing that their files will be compatible with products from other vendors.

**QCIF (pronounced “q siF”)**

Quarter Common Intermediate Format. A video display size (1/4 CIF = 144 x 176 pixels) well suited to lower bit rates.

**RVLC**

Reversible Variable Length Coding.

**scene description**

A description of the media in a streamed presentation and how the content is to be reconstructed. The technical term for this is BIFS (binary format for scenes).

**set-top box**

A device that connects a TV to the Internet so that Internet information can be displayed on the TV screen. This term also is used to refer to a cable or satellite television receiver.

**SIF**

Standard Image Format. For video, the SIF NTSC is 352 x 240 pixels, and the SIF PAL is 352 x 288 pixels.

**smoother**

An algorithm that Helix Mobile Producer uses to regulate bit rates in streaming media and prevent unexpected peaks or bursts in the data streams. The smoother prevents media encoders from generating too much data or overly complex data.

**stream**

The encoded media or scene description data in an MPEG-4 file. A media stream consists of audio, video, or other multimedia content that is transmitted across a computer network in a streaming or continuous manner.

**streaming**

The delivery of a media stream from a steaming server to a media player (such as RealOne Player) as a steady, continuous flow of audio, video, or other data. The player reconstructs each media scene by using information stored in the scene description.

**URL**

Uniform Resource Locator. A standard, worldwide protocol for naming documents or sites (such as Web pages) on the Internet.

**VBR**

Variable bit rate.

**VTR**

Videotape recorder.

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